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ABSTRACT

To enhance school children's understanding of and appreciation for the performing arts, an ESEA Title III project presented live performances by professional brass, woodwind, and string ensembles to children of the 275 public and parochial elementary schools of Bergen County, New Jersey. As part of the program, children read a book especially prepared for their age level describing the main "members" of the brass, woodwind, and string families, heard music composed or selected especially for them, listened to supplementary programed tapes, and visited with the professional performers. Extensive evaluations of the program were made from various points of view--professional musicians, teachers, administrators, and parents, and the consensus was that, despite minor shortcomings, the program was successful. (Included in this report are an outline of techniques to implement the program; descriptions of the experiences of Bergen County with the professional ensembles; sample evaluation sheets; a bibliography to augment the program; and a pamphlet to be used in the classroom to introduce the brass "family.") (JB)

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OE/BESE
TITLE III

ED039262

NARRATIVE REPORT

A Unique Program for Understanding the Performing Arts

OEG 1-6-661476-1814

RIDGEWOOD PUBLIC SCHOOLS

Ridgewood, New Jersey

Budget Period July 1, 1968 - June 30, 1969

Attachment to OE Form 4382

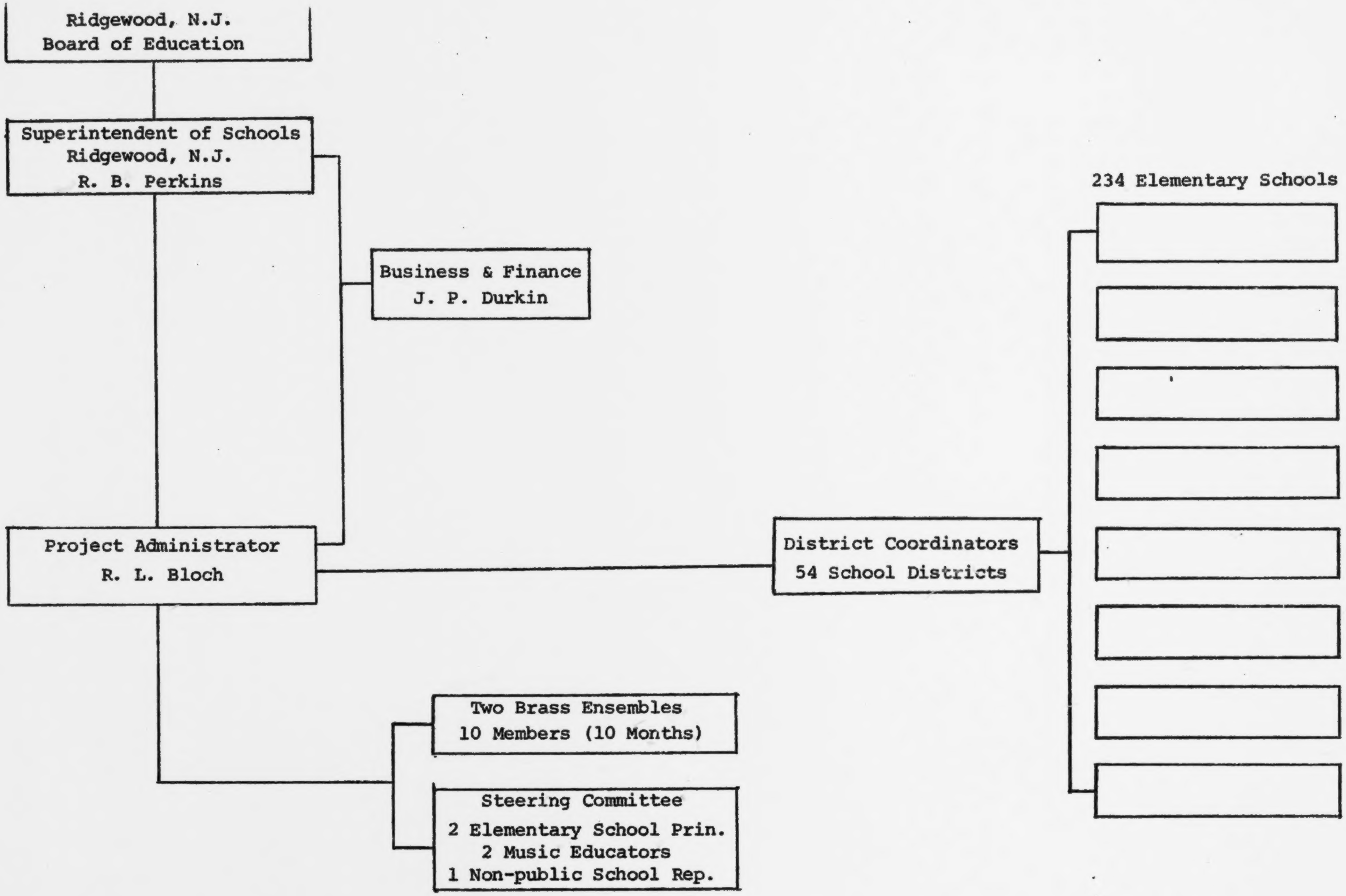
VOLUME I

REPORT ON BRASS FAMILY

TE 499 863

Part I

March 1, 1968


Ridgewood, N.J.
Board of Education
Superintendent of Schools
Ridgewood, N.J.
R. B. Perkins
Business & Finance
J. P. Durkin
Project Administrator
R. L. Bloch
District Coordinators
54 School Districts
234 Elementary Schools
Two Brass Ensembles
10 Members (10 Months)
Steering Committee
2 Elementary School Prin.
2 Music Educators
1 Non-public School Rep.

ABSTRACT

APPLICATION TO ESTABLISH AND OPERATE A COUNTYWIDE SUPPLEMENTARY EDUCATIONAL SERVICE

A. Title and Description

The Bergen County Instrumental Orientation and Live Music Performance Program covers potentially the 200 public and 75 parochial elementary schools in the county. Each school will have one all-day visit from one of the instrumental families of the orchestra - a brass quintet, woodwind quintet, or string quartet.

In the morning, each member of the ensemble, individually, will visit each classroom to meet the students, demonstrate the instrument, explain its relationship to its family and the orchestra, and answer questions.

The afternoon program will consist of two concerts: the first for the kindergarten through third grades, and the second for the fourth through sixth grades. The concerts will also feature the use of visual aids.

B. A Statement of Need

1. Bergen County has no program for regularly scheduled performances of live music.

2. There is a great need for imaginative new projects in music education. Music has lagged far behind the sciences and mathematics in curriculum enrichment and new teaching techniques. This was one of the major problems discussed at the Seminar on Music Education held at Yale University in June, 1963, under a grant from the U. S. Office of Education.

3. It is well known that children learn best through "direct encounter" and personal involvement. The orientation sessions provide this type of learning situation, and they are the most critical element in the success of the program.

4. Knowing the musicians makes a concert something special for children and results in a much greater degree of attentiveness and enjoyment, thus leading to greater educational benefits.

5. In the patchwork quilt of the elementary music education curriculum, such a program would give strength and guidance to teachers and pupils in a major segment of their program.

6. The program is also needed to strengthen the morale of the music teachers who feel that they may be ignored in the current educational picture.

C. Innovative and Exemplary Aspects

The educational objectives and the use of the orientation sessions and assembly concerts to achieve these ends represent a complete innovation in music education. Moreover, this program can be adopted by an individual school, local, city, or state school system without any substantial change. An eventual outcome of such a project might be community support for an ensemble. While many small communities are unable to support an orchestra, a cooperative venture such as this might make an ensemble a vital part of community life.

D. Description of an Existing Program

Ridgewood, New Jersey, elementary schools have had a similar pilot project for three years whose outstanding success has led to the proposal for a Bergen County Program. The Ridgewood plan employed generally the same format as this

program; i.e., instrumental orientation sessions in the morning and assembly concerts in the afternoon. Under this proposed project, the skeletal outline could be enlarged into a richer musical experience for such children as would participate.

E. Major Objectives and Evaluation

1. To provide the students with a meaningful addition in music education.

2. To familiarize the students with the different instruments and their orchestral relationships.

3. To show the roles of the instrumental families in different kinds of compositions and in music of different periods.

4. To provide a meaningful way of thinking about music which can affect other areas of music education.

5. Records and pictures, while helpful in their own way, do not take the place of live performances. Under such a program, students would have the opportunity to become acquainted with practicing musicians executing their art in a meaningful way.

Evaluation will be provided through formal and informal means by the musicians, the music teachers, the classroom teachers, the project administrator, school administrators, and the Superintendents' Advisory Committee.

F. Procedures and Personnel

Procedures will include careful selection of musicians and music, preparation of each community's music staff, information to total school faculties, preparation of individual classroom units through the use of audio and visual aids, and finally, classroom visits by musicians, and school assemblies.

G. Federal Funds Requested

$ 89,390.00 will be requested, assuming participation of all public and private elementary schools. Adjustments will be made in relation to the final number of participating districts as of January 30, 1966.

PART II - NARRATIVE REPORT

One "a"

Statement of Major Objectives

The major objectives of this program extending beyond those mentioned in the original abstract are:

1. To help to create a musically literate citizenry through demonstration and performance of the orchestral families in the elementary schools of Bergen County.
2. To make this demonstration and performance a vital part of the music education program by interweaving it into the fiber of the curriculum through preparatory and evaluatory plans on the part of the classroom teacher and music specialist.
3. To present music of high quality that is well performed and appealing to children, music that is written for and indigenous to the group performing. While it is important to outline objectives, as is done in the abstract under heading 'E' and above, it is also important that there be some understandings as to what the project is 'not'. We are not an extension of radio, television, or Broadway. As will be noted in the evaluations to follow, teachers and principals often felt that the music should be more familiar to the children. Our question is, "Just how much brass ensemble music is familiar to the general public not to mention a second grader?" It is the hope of such a project to make the general public aware of this type of literature. Arrangements of familiar tunes are valid in this case so long as the arrangement has quality and presents the instruments in their own environment.
4. It is our purpose, in this three year operational grant, to present to the children of the schools involved the three basic sections of the orchestra . . . the woodwinds, the brass, and the string families; one each year.
5. To provide graduating students of Manhattan School of Music, who are mainly interested in performance, an opportunity to be gainfully employed while becoming involved in the public school music programs.

Techniques Used in Achieving These Objectives

This year two full time brass ensembles were hired for the school year. A committee was set up by the Steering Committee of the Project to spend a day at Manhattan School of Music interviewing candidates that the school had selected as musically capable. Members of this Selection Committee included representatives from the Bergen County Music Educators Association, the Bergen County Elementary Principals Association, a representative from the non-public schools and the Project Administrator.

In July, interested members of the two selected brass ensembles met with the Project Administrator and Kensey Stewart, Ford Foundation Composer-in-Residence in Ridgewood, to select music for use the following year. Mr. Stewart, aside from writing music for the children of this school system, under the auspices of the Contemporary Music Project, is an excellent horn player and is well acquainted with brass literature. He also cooperated with the Project by writing several fanfares for brass instruments that serve as introductory pieces for assembly programs.

During the summer, this music was ordered and catalogued and was ready for use by the ensembles in the fall. Also during the summer months, all changes suggested by the district coordinators were made so that all elementary principals would have the exact date their school would be visited. The 'blue book' on the brass instruments was written.

As mentioned in last year's evaluation, under changes in the program, classroom teachers requested material that they could use to prepare their classes more adequately. This was particularly true in the non-public schools where music specialists are in short supply. With this in mind, Exhibit I was prepared and is referred to hereafter in this evaluation as the "blue book".

In September, the two ensembles spent several weeks working with the Project Administrator organizing the material to be used for classroom presentations, obtaining a point of view in assembly presentations, rehearsing and observing elementary school children in the classrooms, and making demonstration tapes. During the last week of September, both ensembles began work in the schools. The scheduling of the individual schools within each district was made by the Project Administrator in June and submitted to the district coordinators for their approval. Necessary changes were made and by September the entire yearly schedule was finalized. Exhibit II.

In order to achieve objective '2' that of involving the program in the music curriculum, of this narrative report, we invite all music teachers and interested classroom teachers that will be involved with the project to a demonstration approximately three weeks ahead of time. Exhibit III. During this organizational session, they have an opportunity to hear a sample program by one of the brass ensembles, specific questions regarding their district are answered, and information about the project is distributed. The following materials are made available: blue books, door check sheets (Exhibit IV), programed tapes of brass instruments with supplementary guide (Exhibit V), check off sheet for district coordinators (Exhibit VI), and evaluation sheets for principals, music educators, and classroom teachers. (See following section, Techniques Used in Evaluating Objectives).

This allows the teachers to return to their schools with specific information to prepare the classes for the visit of the ensemble and assembly programs. (Exhibits VII and VIII). According to evaluatory returns, approximately 50% avail themselves of this opportunity.

When the ensemble arrives at the school, their day follows a general pattern as shown in Exhibit IX. For larger schools, i.e. 20 classrooms, a day and a half are alloted, and for schools with over 26 classrooms two days are needed. In such cases, we generally take the lower grades one day and the upper grades the next.

It may be noted from the ensembles' school schedule, Exhibit X, that two to three days per month are allocated for rehearsal. These days are spent in rehearsal rooms in Ridgewood and they give the Project Administrator and the ensembles a chance to discuss problems, prepare new programs, review evaluation sheets, etc. This year this PACE project was granted additional funds to hire a woodwind ensemble for fifteen days to cover schools that could not be included the previous year. Many of the district superintendents had neglected to include their non-public schools on their original schedules and several schools were missed because of excessive snow. Time was at a premium last year as we had hired, after evaluating the initial tabulation of schools from the superintendents, one ensemble for five days a week and another for only three days a week and it was impossible to cover the additional schools that came in after the school year had begun. There are seventy-three school districts in Bergen County and during the school year 1966-67, fifty-one were involved in the project. Last spring a letter was sent to all districts not participating in the project asking if they would care to join (Exhibit XI) and three more entered this PACE project. Time is available this year, as we have two ensembles working a full five days per week.

Techniques Used in Evaluating Objectives

As stated in the abstract of this PACE project, evaluations would come from the following sources:

A. The schools involved
    Music specialists
    Principals
    One classroom teacher on each grade level of each school

B. From the musicians in the ensembles

C. From the project's Steering Committee

D. From the Project Administrator

As one approaches the heart of any evaluatory process one wonders just how valuable it all is. Harold Howe II, in his article in Saturday Review may have had these feelings when he said:

> " . . . evaluation has become a sort of sacred cow in education, in the sense that everyone, both educators and laymen, theoretically believes in it. Not many people know what it is or what to do with it, but it is nevertheless widely regarded as "a good thing". The vague notion is that we can find out through some procedure (scientific or otherwise) what we are accomplishing with all of these federal dollars spent on education."

In a very real sense, it is the children in these schools that should be doing the evaluation now and five years from now and ten years from now. Evaluation is difficult at best, and when you are dealing in the performing arts, it may be even more difficult. With this general concern in mind, Dr. Walter Crewson, Associate Commissioner for Elementary, Secondary, and Continuing Education for the State of New York, invited a number of Title III administrators and people involved in the performing arts to meet in Albany to discuss evaluation. The cognitive and affective domains were discussed and it was pointed out that of all of the measurement instruments we have at present, only one and one half per cent have anything to do with the measurement of artistic achievement, and of this infinitesmal percentage, I know of no measurement for public performance.

In a very real sense we are, in this PACE project, making an investment in the future. This generation of boys and girls will have to have the opportunity to mature on this investment before any valid evaluation can be made. We can only hope that dividends will accrue because the risk is based on the best available knowledge at this time. It is hoped that through exposure to the performance media, executed in such a way as to give enjoyment, knowledge and musical insights, the end product will be a more sensitive humane individual.

By the same token, we do not in any way feel that this project will accomplish all these ends. Ten musicians working in hundreds of schools and with over a hundred thousand children will not fundamentally change attitudes and concepts. It is hoped that by making this project part of the curriculum in the educational system it will leave behind it, adults with sensitized attitudes and broader concepts that will be useful in other years.

A. Evaluations from the schools involved

The project's Steering Committee expressed some concern over the evaluatory form used during the previous school year. At that time, only one evaluatory form was used. Considerable time was spent working on a new form. It was decided that it should be broken into three areas: music specialists (yellow), principals (blue), and a sampling of classroom teachers (white).

The following school evaluations include a period from September 1967 through January 1968. They include sixty three principal evaluations, thirty four music specialist evaluations and evaluations of four hundred and sixty two classroom teachers. All evaluations returned to project headquarters have been tabulated. Seven hundred and thirty six evaluations were sent and a total of five hundred and forty were returned.

The comments following each of these three school evaluatory groups were made by random sampling. Not all comments are included but an effort was made to include comments that were repeated on several forms. The majority of returns have few or no comments.

We have discovered that a number of the questions appearing on the forms are either 'loaded' or have an ambiguous meaning. In many ways the questions which were to give insights into the administration of the project have reflected the administration of the schools rather than the project's administration.

Evaluation by Principal

A UNIQUE PROGRAM FOR UNDERSTANDING THE PERFORMING ARTS

To those of you who were kind enough to help us with our evaluation last year, we add our thanks and we hope that the program this year reflects some of your thoughts. Any program that affects close to two hundred thousand people has problems.

It is our hope that through your serious attention to this evaluation, we may be able to eliminate some of these problems and assure that the love of music, as well as learning, can take place in your elementary schools.

As you know this project is sponsored by the Office of Health, Education and Welfare under the Elementary, and Secondary Education Act, Title III. All information returned to this office is tabulated and sent to Washington for evaluation. The information that you submit here will also be helpful to them in understanding what is happening in Bergen County.

Name of School District ____________________

Name of School ____________________

1.	Was your music specialist able to attend the advance preparation meeting in Ridgewood?	Yes	37
		No	19
		Uncertain	4
		(No reply	3)
2.	The music specialist, through his or her advance knowledge of what was to take place, was able to help classes be receptive to this experience.	Excellent	39
		Good	17
		Fair	1
		Poor	0
		(No reply	6)
3.	The work done in the sessions, prior to the assembly, helped in pupil understanding.	Excellent	38
		Good	24
		Fair	0
		Poor	0
		(No reply	1)
4.	Generally, did you feel that your classroom teachers were prepared for what was to take place?	Excellent	30
		Good	29
		Fair	4
		Poor	0
5.	Was advance preparation carried on with the pupils?	Excellent	29
		Good	27
		Fair	5
		Poor	1
		(No reply	1)

6.	Do you feel that supplementary materials are available in your building for use in this project, i.e. large pictures of instruments, filmstrips, recordings, tape recorders?	Excellent	16
		Good	27
		Fair	13
		Poor	5
7.	Was the blue pamphlet on the instruments distributed among your classroom teachers?	Yes	50
		No	9
		(No reply	4)
8.	Did the performers arrive on time?	Yes	53
		No	8
		(No reply	2)
9.	Did the performers begin the assembly program on time	Yes	59
		No	3
		(No reply	1)
10.	Class coverage by the instrumentalists was -	Excellent	42
		Good	19
		Fair	1
		Poor	0
		(No reply	1)
11.	As you know, the Department of Health, Education and Welfare has underwritten the expense of this project for three years. When this time expires, do you feel that local school boards should assume this responsibility?	Yes	39
		No	16
		(No reply	8)

We would appreciate comments you feel might be helpful in future ventures of this type.

1. While I am not certain as to whether the music specialist attended the advance preparation meeting, I was made aware of the type of program, the preparations, the scheduling, and the necessary particulars that were pertinent.
   My personal observations revealed an intense interest on the part of the children which I am certain will pay dividends as they become older and begin taking instrumental lessons.
   The entire program was certainly very well received at our school and I would like to extend my personal thanks and appreciation to everyone who helped make it the success it was.

2. Blue pamphlet good idea. Each student could have been provided with a pamphlet. It would make it more meaningful and beneficial for each student.

3. One performer substitute didn't explain instrument. They tried to change time of assembly. Two performers arrived on time; 2 were 1/2 hour late and 1 was an hour and a half late. Very embarrassing since held up parent volunteers.

4. Program difficult to criticize. The performers showed not only an expertise with their instruments but also showed an unusual ability to relate their presentations to children of every level.

5. Program this year went over in much better fashion than last year. Evidently the enthusiastic manner in which the instrumentalists related to the staff and the pupils is largely the explanation.

6. We hope in the near future we will be able to provide our own program.

7. It is my belief that the program would be seriously handicapped by forcing needed funds of the local boards to this and other similar projects. The program has tremendous educational value and should not be jeopardized by insufficient funds at the local level.

8. The older pupils have many questions which they want to raise. The amount of time spent in their classrooms should be rather flexible in comparison to the ten minutes spent in primary grade classrooms.
In Wyckoff Christian for example, the small sessions were conducted from 1:00-2:15. The assembly began at about 2:15 P.M. This is 75 minutes. If a performer spends 10 minutes in each class (8 classes) he would need 80 minutes. An ajustment was made by having all the performers visit the kindergarten room together for about 5 minutes.
The group did an outstanding job. I couldn't persuade them to play an encore!

9. I'd like to suggest small group discussions with pupils involved with instrumental music, and with pupils who show potential. This is to take place after the afternoon concert.

10. I was delighted with the instrumentalists. They even let the little youngsters blow their instruments which was a big thrill to them.

11. Think if possible that some of the stringed instruments should be explained next year. This should then ultimately culminate in a symphonic assembly for all children.

12. It is customary for all pupils in this school to dress appropriately for assembly programs. The performers did not come up to my expectations relative to dress. Music selections attractive to young children with a simpler approach would be an improvement for the lower grades. Live demonstrations are an excellent means of teaching the different instruments. I should like to see at least two of these demonstrations with a lapse of time in between to avoid confusion.
I believe this was the first demonstration for these musicians and they are to be commended for their fine performances.

13. This is a wonderful program and it represents only one of the many things that should be done to bring cultural richness into the lives of our school children.
I would love to hear a large concert or band group perform in a concert or two as a part of such future programs. The huge sound of such a group, the glitter of their instruments, their showmanship, and procedures for following the director would indeed be inspiring to the pupils.
We must not let this effort be dropped from our educational program.

14. Concerning question #11. This expense would be quite a burden for each district to absorb considering their many other budget commitments. The program has been excellent but, we must establish priorities. I am not

certain what priority should be assigned this program.

15. We had a schedule for the gentlemen to follow in order that they would fit into our school program. We felt this a necessary arrangement because of the manner in which our school program is set up. In the future, we plan to do it the same way. If this does not meet with your approval, please let us know. This did not seem to meet with the approval of the gentlemen involved but they were cooperative and did their best to go along with the schedule as it was arranged. I am sure the children felt the same as I, that the program was excellent.

16. Program for Grades K-3 was too short. Children were receptive and would have enjoyed longer program.

17. Each instrumentalist was, in addition to being a fine musician, well spoken and established excellent rapport with the children. The group was outstanding in every way.

18. Underwritten perhaps by local board and federal government on a 50-50 basis. Program is an excellent one, feel it should continue.

Synopsis of comments:

On the school principal's evaluation form, question 3 might better have read, "Work done in the classroom demonstrations, prior to the assembly . . " This would have related more to the project and not have led principals to think that we were asking about the music specialist's work. In questions 2, 5, 7, and 10, we have no way of knowing who was in error, the school administration, district coordinators, or project headquarters. Many principals feel that they should make out an elaborate schedule assigning each ensemble member a certain number of minutes in each classroom. This looks well on paper and may solve some of the classroom teacher's problems, but does not work. In a scheduled day, each ensemble member must shift at exactly the same time and we defeat the very thing we strive for, the answering of questions and involving children in discussions with musicians. In order for the classroom visitations to work effectively, we need a free flow through a school for one half of a day a year. It is hoped that by giving the schools their exact date several months in advance, they can clear schedules so that other specialists such as art, physical education, etc. are not involved in the school at the same time. Most principals understand these problems and cooperate most fully.

Evaluation by Music Specialist

A UNIQUE PROGRAM FOR UNDERSTANDING THE PERFORMING ARTS

To those of you who were kind enough to help us with our evaluation last year, we add our thanks and we hope that the program this year reflects some of your thoughts. Any program that affects close to two hundred thousand people has problems.

It is our hope that through your serious attention to this evaluation, we may be able to eliminate some of these problems and assure that the love of music, as well as learning, can take place in your elementary schools.

As you know, this project is sponsored by the Office of Health, Education and Welfare under the Elementary, and Secondary Education Act, Title III. All information returned to this office is tabulated and sent to Washington for evaluation. The information that you submit here will also be helpful to them in understanding what is happening in Bergen County.

Date ______________________________

Name of District ______________________________

1.	Prior to the ensemble's visit in your school (s) did you attend the preliminary meeting in Ridgewood and hear the ensemble.	Yes	19
		No	15
2.	Was the meeting	Very useful	16
		Fairly useful	3
		Little use	0
		(No reply	15)
3.	Did you have access to the programed tape of the ensemble?	Yes	29
		No	5
4.	Considering our limited recording facilities, i.e. no professional equipment, did you find this tape	Very useful	13
		Somewhat useful	13
		Of little use	3
		(No reply	5)
5.	Did you use the study guide that accompanied the tape?	Yes	26
		No	3
		(No reply	5)
6.	Please answer only if applicable. Did your local district coordinator see that your questions about the program were answered and were the necessary materials available to you, i.e. classroom teacher pamphlets, door labels, tapes, etc.	Excellent	15
		Good	5
		Fair	0
		Poor	0
		(No reply	14)

7.	In what percentage of your classrooms were you able to discuss the visit of the ensemble before the group arrived? Use closest percentage.	100%	23
		80%	6
		50%	1
		Less	0
		(No reply	4)
8.	Do you have supplementary materials in your school building(s), i.e. large pictures of instruments, filmstrips, recordings, etc. for use in such a program? Please circle the materials which are available.	Yes	29
		No	1
		(No reply	4)
9.	Did you feel that the classroom visits, prior to the assembly gave your children an understanding of the basics of playing a brass instrument?	Excellent	25
		Good	4
		Fair	0
		Poor	0
		(No reply	5)
10.	On the whole, do you feel that classroom teacher reaction to this project was	Excellent	22
		Good	8
		Fair	1
		Poor	0
		(No reply	3)
11.	Did you feel that the assembly period gave children an understanding of brass ensemble playing?	Excellent	26
		Good	6
		Fair	0
		Poor	0
		(No reply	2)
12.	On the whole, do you feel that children's understanding of the basic instruments of the brass family was . . .	Excellent	17
		Good	14
		Fair	0
		Poor	0
		(No reply	3)
13.	As you know, the Department of Health, Education and Welfare has underwritten the expense of this Project for three years. When this time expires, do you feel that local school boards should assume this responsibility.	Yes	27
		No	5
		(No reply	2)

We would appreciate any comments you have on the following:

A. Classroom demonstrations:

1. In most cases presented on children's interest level with humor and informality.

2. Musicians gave generously of their time and instructed children well.

3. Presentations good, however, would like more examples sighted from children's classical music.

4. Excellent. Very good relation to children and nice variety of examples of types of music.

5. Personality wise, I feel the musicians ought to emote more to give presentations more life. We were visited on a rainy Monday which impairs the child's reaction unless the musician is very outgoing.

6. Some of the ensemble members had difficulty reaching the young children.

7. On the whole, I feel this is the most vital aspect of the program. Students reacted with greater enjoyment and interest to the classroom visits than to the assembly.

8. Once the gentlemen got a feeling for how children react and how they can be motivated, they did very well. All of the instrumentalists changed their tactics frequently to fit the classroom situation.

9. Since ours was the first that this group visited, I feel they did quite well. I do feel however, that they need to make more differentiation in the presentation at different grade levels.

10. They were instructional and very interesting. The trumpets have an outstanding demonstration.

11. The classroom visitation was very well handled. These people seemed to put their whole heart into their project; this in turn elicited many worthwhile questions from the students. We had two assembly programs, both were excellent and held the full attention of our students.

12. More careful use of words children understand.

13. The ensemble did not visit the individual classrooms in Grades K-3. These children were assembled in the auditorium to observe one mass demonstration. In this respect, I feel the primary objective of the quintet was entirely neglected to have the children become familiar with the musicians and their instruments in an intimate, personal classroom environment.

14. Most of the demonstrations were done very well. Several of the instrumentalists allowed children to try playing instruments.

15. The informal, intimate atmosphere is good. Playing songs requested by the students was well received.

16. Excellently presented. Children asked many pertinent questions. Instrumentalists answered with information which the children grasped immediately.

17. Excellent. They reached the children at their level of understanding.

B. Assembly programs:

1. Fine. Great improvement over last year, shorter, more colorful selections. Idea of having different members of the group discuss music good, rather than one person.

2. Good variety in the music.

3. Fast moving, entertaining and educational. Excellent choices of music. Short enough to hold interest of youngsters, yet very musical pieces and performers.

4. This group went over much better than last year. The music was geared more for children and presented with more warmth.

5. The music was geared to the child. My youngsters in Grades 1-4 particularly liked the arrangement of "This Old Man". They also enjoyed Mr. Warsaw's demonstration of the difference between the rhythm of a march and a waltz.

6. On the whole, the assembly was designed well and was interesting especially to grades 5-8. In the other assembly, Grades K-4, the children were rather restless. Perhaps if we had an opportunity to play some of the compositions that would be played in the assembly, we could familiarize students with music. Also, for the younger students, most of the music played should be familiar to them.

7. Didn't have time to visit Grades 4-6 so they only had assembly programs. However, they did speak first about each instrument. Programs were very good.

8. The short program brought appreciative response from the children. The demonstrators brought humor and good taste in their selection of music.

9. The programs were somewhat short. The program for the older children could have been somewhat more involved musically speaking. The children found the arrangements fascinating.

10. The assembly programs were well received by the children. However, I feel that a clearer, more detailed explanation of the presentation would have greatly increased the meaningfulness of the musical concepts. I believe the children would have benefited by a more concise description of 'what's happening' in the music.

11. Music and material too involved for the children. Nuances were lost on most students. Explanations often not understood and interest in the novelty of the demonstration greater than in the actual performance.

C. Tapes:

1. The selections were mostly too short to be really useful and fidelity was poor, perhaps owing to our machines. I used the Bowmar pictures and records with filmstrips to prepare the children. Fewer selections presented in their entirety would have been preferable.

2. Tapes were not extremely helpful because of the manner in which they were made. Although I explained to the older students the lack of time etc., time and again, I was asked if we were going to have an orchestra for the assembly.

3. My tape only had one excerpt of the brass quintet, otherwise, very helpful.

4. Unfortunately, they were of poor quality. They are geared too high for the younger children. I realize this presents a problem.

5. The tapes were quite useful. Most of the examples from orchestral works were good and many were familiar to students. 7th and 8th grade students were able to identify the brass instruments well on a test I gave them.

6. These should have more examples of each instrument playing alone. The selections could also be a bit longer.

7. The tape provided was not prepared by the quintet. The one provided of orchestral and band numbers was of use but I would have much preferred to have one prepared by the quintet as it was difficult, particularly for the younger children, to identify the particular instrument within the texture.

8. It was not as good as the woodwind tape of last year.

9. I found an improvement in the tapes since last year. Prior to the visit of the ensemble group, I played choice sections from it and found it to be very helpful.

10. Too much space on tape between numbers.

11. Good contrasting selections. Perhaps hearing the range, low, middle, high tone, would be interesting. The difference in sound when mute is used would be interesting. Different styles, legato, staccato, etc., are helpful.

D. Classroom teacher pamphlet:

1. This was of great help to the classroom teachers and I hope it will be continued next year.

2. These were helpful throughout the system for us because it showed us what to explain to the children to help prepare them for the visitation.

3. This was quite useful. However, a picture of a trumpet should have been used in place of the cornet. This was confusing to many students.

4. When used, they were helpful.

5. In our school system, as in all others, we have classroom teachers who are interested in music and who do a fine job. For these teachers, the pamphlet was a useful tool, especially when I could not leave the records and the large pictures in the classroom. For other teachers, I am sorry to say, the pamphlet was introduced and explained, but remained untouched. These teachers leave music up to the specialist, unfortunately, and wonderful projects such as these are treated as "interruptions" (their actual words) to the 'regular' schedule.
The amount of learning and favorable response of children was in direct proportion to the amount of preparation beforehand.

6. These were tremendous in concept, but I really do not feel the teachers sat down and looked at them.

E. Other helpful comments for the future:

1. I would like to see this program continue with more time alloted to each school.

2. Although I feel that personal appearance is a matter which is up to the individual, I was a little concerned that on our first day with the visiting group, they saw Grades 5-8, almost the entire group had either long hair, beards, or mustaches. Of course, this was a source of interest to the students, so much so, that I wonder if they listened as attentively to the music as they should have. Also, we were late in getting started as some of the members were late in arriving. A few classes did not have the opportunity to hear all the instruments. I feel that if these programs are to be presented in the future for some time to come, care should be taken with regard to a professional attitude, in appearance as well as playing.

3. Title III has done much for our music appreciation portion of the curriculum.

4. Punctuality: we are honored to have this project but do not feel we should keep people waiting, etc. General appearance: poor. I don't think there should be anything less than impeccable dress and grooming when performing in front of children. I think the Title III person assumes faculty status and should conduct themselves in such a manner.

5. Having gone to a Conservatory of Music, I was frequently reminded of the musician-type; long hair mustache, somewhat feminine attitudes. Looking at some of the musicians and subs, I wonder if Title III ought to consider the image some of the younger children have of musicians. Certainly many schools require that teachers meet a dress code, simply because of their contact with the children. I wonder if there ought to be a similar code for these musicians.

6. It is most understandable that substitutes do sometimes have to be sent. Perhaps there could be a check sheet of some kind that they could have in hand before they go before the classroom, perhaps for the first time. In the classroom situation, I feel that those musicians with a real liking for and understanding of children were particularly successful. The children enjoyed the visitors immensely and learned a great deal. Many have said they hope others will come next year. October was a perfect time for them to come.

7. General musicianship of group: outstanding. Very capable people on their instruments with a great deal of control over the instruments. I believe that all of these people would make excellent teachers (as a compliment not facetiously intended). Regarding question 9, do you believe that the principles of brass playing can be adequately explained in ten minutes? I don't believe that this was even the purpose of the visits.

8. In my estimation, film strip instruction is both interesting and thorough. Let us continue to foster the arts. We are sometimes discouraged by the trend to accept music of inferior quality, however, in spite of it, children will react favorably to the more cultural type if we as instructors can cultivate better taste by our enthusiasm and dedication in this endeavor. Title III has done much for our music appreciation portion of the curriculum.

9. Use of college or post college students as lecturers for children not the best idea. They are not experienced or sympathetic to their audiences having to play the same program over and over again. Their interplay tends to get lost on less sophisticated children. Their lack of training on how to deal with children is not made up by their expert knowledge of their instrument. They seemed very bored and their off stage discussions were concerned with the tedium of their occupation. They produced beautiful sounds and it is important that the children get to know what an aesthetic sonority can be produced especially when their previous knowledge may have been anything but that.

10. Musicians be punctual and cooperative with music specialist assigned to oversee schedule and program.

11. Need more time. One day was not enough - need two days. Would love to have assembly programs again in June. I have a park outside of the school and would love to show assembly to primary grades and invite the parents. It's a shame they don't get the opportunity to see such a fine contribution as this.

12. I think that better use could be made of the tape if one member introduced the different instruments and the different pieces thereafter. This would, in my opinion facilitate the classroom teacher in her preparation.

    As regards question 13, I definitely think that this program should be continued. Maybe it would be a good idea if we could get a small orchestra, localize it in a set area and have the schools visit it at definite times. Of course many things would have to be straightened out, but I do think that it would be most beneficial to our children.

Synopsis of comments:

As indicated in question 1, approximately half of the music specialists take advantage of the ensemble's preparatory meeting at project headquarters. Without question, attendance helps smooth the way for the ensemble's school visit as problems are ironed out and materials are distributed. The questionnaire indicated that the meeting is useful and if the materials are not picked up within a reasonable time before the ensemble is to visit the school, we call the district coordinator to make sure that distribution is made. Generally this works most effectively. In places where the music specialist or district coordinator have made no advance preparation, we can run into serious problems on arriving at the school. When the evaluations from that district are returned, we often wonder if we are at fault for a poorly run program.

Question 6 is 'loaded'. It is not fair to make the music specialist answer a question that involves the competence of his district coordinator. Question 12 is ambiguous and it is somewhat doubtful what one might answer here. It would indicate, however, that we are getting across rather positively.

Comments concerning the use of the tape recording are most interesting as these refer to the first tape made in the Fall. For districts involved in the program through October, we had to put together a tape from various educational sources as it was distributed to the schools during the second week of school and the ensembles were not rehearsed enough to make a proper tape. On the whole, comments concerning the ineffectiveness of the tape stopped when we produced our own tape and lesson plan in October.

Evaluation by Classroom Teacher

A UNIQUE PROGRAM FOR UNDERSTANDING THE PERFORMING ARTS

To those of you who were kind enough to help us with our evaluation last year, we add our thanks and we hope that the program this year reflects some of your thoughts. Any program that affects close to two hundred thousand people has problems.

It is our hope that through your serious attention to this evaluation, we may be able to eliminate some of these problems and assure that the love of music as well as learning can take place in your elementary schools.

As you know this project is sponsored by the Office of Health, Education and Welfare under the Elementary, and Secondary Education Act, Title III. All information returned to this office is tabulated and sent to Washington for evaluation. The information that you submit here will also be helpful to them in understanding what is happening in Bergen County.

1.	Do you have a music specialist that visits your classroom?	Yes	375
		No	84
		(No reply	3)
2.	If so, do you remain in the classroom when the music specialist is there?	Yes	224
		No	142
		Other	6
		(No reply	90)
3.	How often does the music specialist visit your class?	Weekly	259
		Bi-weekly	54
		Other	65
		(No reply	84)
4.	Did your music specialist have the opportunity to present the material on the instrumentalists in your classroom?	Yes	326
		No	61
		Other	15
		(No reply	60)
5.	Did you have an opportunity to see the blue pamphlet explaining the brass instruments?	Yes	276
		No	178
		(No reply	8)
6.	If you used this pamphlet, did you find it	Very helpful	173
		Fairly helpful	74
		Of little help	5
		(No reply	210)
7.	The visits by the instrumentalists in the classroom created an atmosphere of interest and enjoyment.	Excellent	338
		Good	113
		Fair	4
		Poor	0
		(No reply	7)
8.	Because of these visits and assemblies, your children have a more intimate knowledge of this family of the orchestra.	Excellent	250
		Good	200
		Fair	11
		Poor	0
		(No reply	1)

9. Concepts aimed for in the assembly program were clear to your children.	Excellent	195
	Good	203
	Fair	51
	Poor	5
	(No reply	8)
10. In an overall reaction to this pilot project, what rating would you give?	Excellent	286
	Good	163
	Fair	11
	Poor	2
11. As you know, the Department of Health, Education and Welfare has underwritten the expense of this project for three years. When this time expires, do you feel that local school boards should assume this responsibility?	Yes	328
	No	93
	(No reply	41)

We would appreciate your comments that would be helpful in making any part of this program more meaningful to your children.

A. Classroom visitations:

1. More instruction on instruments before permitting class to ask questions.

2. Instrumentalists presented their material in an interesting and appealing manner.

3. Certain explanations were repetitious. Would suggest musicians appear together in classroom to show comparisons of instruments as they demonstrate.

4. This was accomplished with ease. Each visitation was short enough so children did not tire. The children had been well prepared by our own music teacher.

5. Perhaps it would be wise to present the entire group at one time rather then at various intervals. Children could compare and contrast instruments, etc.

6. A little longer time in each class would be helpful and allow the instrumentalists to play more selections following their explanations and demonstrations of their instruments, range, etc.

7. Instrumentalists could be presented individually in the auditorium and not interrupt the classroom teacher.

8. Children would like to try these instruments themselves.

9. Pamphlets should be provided before time to each child.

10. More frequent visits help children remember the facts.

11. Time arrangement so there is smaller interval between each visitation.

12. Excellent presentations. Personal touch was good. Question and answer period was enlightening.

13. Very relaxed atmosphere. Gentlemen were very good with children.

14. If it were possible, one instrument on one day would be better.

15. Performers were able to get down to the child's level. They handled questions well.

16. Not all instrumentalists were as informative about their particular instrument as they should be. More information about the background of each performer would be of value to show children the amount of time, effort and expense that is needed if they pursue in this area. How and where these people make their living is of interest too!

17. More organization required.

18. Pupils enjoyed the program. They asked many questions that were well received and answered in such a way that they understood the answers.

19. Friendly atmosphere between the visiting instrumentalists and the children. This is helpful.

20. It would be more helpful if the musicians stuck to the time schedule more than they did when coming into the classrooms. Also they should try to talk more on the level of the children.

21. These visits are informative and interesting. The children especially enjoy hearing familiar themes. The personality of the musician is important.

22. The explanation for each instrument was most clear. I think if each lecturer had been able to play a piece on each instrument in class, the program as a whole would have been enhanced but understand there was a time limit for each instrument.

23. I feel classroom visitations would prove more advantageous if they were made more frequently, perhaps monthly, since in many cases this is the only exposure some children have had to the various instruments.

24. Explanations should be simpler and more interesting in order to carry a lesson across to primary children.

25. Instrumentalists should stand in front of the class and should be more neatly attired. Complete a piece of music instead of just sections.

26. The visitations are adequate and generally interesting. Naturally certain personalities were more appealing than others to the class.

27. Visitations were excellent in that the children could actually see the instruments as well as actually trying to play them and understand their workings.

28. Concepts a little difficult for Grade 1.

29. The children enjoyed the explanation of the individual instruments very much.

30. Each of the gentlemen was interesting, but I think they could have presented more background information on the history of the instrument and its use in the orchestra.

31. To a kindergarten child the opportunity to see the instruments close at hand and played is worth much more than the tapes presented. However, the tape presentation is very necessary to precede the former.

32. Should be more often, but due to limited time, I realize this cannot be.

33. Should be more classroom visitations geared to the lower grades by people skilled in various aspects of the musical field.

34. The individual presentation of the instruments could have been more meaningful, if there had been better preparations made for specific grade levels. A longer presentation for perhaps five to seven minutes per instrument would also have been more beneficial to the children.

35. Introduce another family to the children. Most of the children have seen the brass family for two years and I am sure they would enjoy learning about another family.

36. Insofar as possible, a combined program would be more meaningful. A program where students could see and compare the various instruments and hear them played separately and together as they are being illustrated would give a greater understanding.

37. Demonstrations were not as thorough as last year. Most children in our system are familiar with most of the instruments, Grades 3-8, because of instrumental lessons and assembly programs.

38. When possible, they should play children's songs; melodies within the childrens knowledge and interests. A little longer time in each classroom would help too.

39. More availability of materials to prepare for visits. Music supervisor should take over to prepare children long before program starts, ex. films, stories, pictures, records.

40. Very good as children were able to get a close look at instruments.

41. Vocabularyof visitors must be geared to the young children. Some of the comments passed them by. The very young children would enjoy being allowed to touch the instruments.

42. The majority of the presentations were excellent. The children enjoyed hearing the instruments played, especially songs they knew. Some of the instrumentalists while giving their presentation spoke above the level of the children. This was the only fault I found with the program.

43. I feel that the classroom visits have been handled very well. The musicians do an excellent job of explaining the instrument at the child's own level.

44. Much of the material covered in the classroom overlapped that presented in our instrumental program. However, the presentation by your artists was beneficial and well received.

45. Good because children see and hear instruments close up. Also, they have an opportunity to ask questions in familiar surroundings.

46. Although the instrumentalists know their instruments, they are in many ways unable to explain clearly the instruments to the children or keep the children's attention. They know music not children.

47. I would prefer that special classes, such as art with a supervisor, occurring few times a year not be interrupted.

48. Quite interesting. My only criticism is that these visits are disruptive. The musicians enter the classroom without following a schedule which usually interrupts the lesson in progress. In some cases, there are so many interruptions that the lesson must be taught again.

49. Musicians should accept questions more graciously, not talk down to children (too condescending), appreciate enthusiasm by the very young and not squelch them.

50. Since the childrens attention span is short, program was not too effective. Children in this age level must be handled differently and the speaker has to get used to their many questions.

51. This year, only three instruments were brought into our classroom. It could have been made a little more enthusiastic on the part of the musician. The joy one gets out of playing these instruments and the feeling of accomplishment should be made known to the class.

52. Our classroom visits were only about seven minutes. I think they should be longer. Less emphasis should be placed on technicalities. The little ones enjoy the songs better. Most musicians are not aware of the manner in which to speak to six and seven year olds. They tend to use adult vocabulary and approach, thereby losing all but the brightest children. I think the musicians should be cautioned on this point.

53. I believe it would be most edifying if the musician gave a brief history of the development of the instrument he is demonstrating, regarding the person who originally created same, the country, the situation instigating same.

54. Be sure that the performers relate adequately to children. The group with the brasses were all good; last year's group with the woodwinds were good performers but did not handle the classroom situation as well.

55. The members of the team were so very well prepared in their presentation. Their level was appropriate for our grade level and the children were completely fascinated. This will always assure the success of a program.

56. Is scheduling of time, at least roughly, possible? I had two musicians who arrived together at the moment that another first grade entered my classroom to watch a movie with a tightly scheduled projector.

57. I wish they could be a little longer. The musicians truly became friends of the children during their visit and the children are

more receptive during the assembly program.

58. I found that the persons selected to visit our classroom were able to gain the interest of children, and explained their instrument in terms that these primary grade students could understand. The questions directed to the instrumentalists showed their genuine quest for information rather than just questions for the sake of questions.

59. I thought this part of the program was excellent. This intimate relationship created an atmosphere of perfect motivation for the children.

60. One of the instrumentalists had the children sing along in a familiar song. The children enjoyed this and felt that they were participating. Perhaps each instrumentalist could have included greater participation with the children.

B. Assembly programs:

1. Program was geared to child's listening level. Program music could be more melodic and familiar to the child.

2. Should not be longer than 1/2 hour for lower primary grades. This program was varied and interesting.

3. This could have been a little longer. Children participation would help create a feeling that "we" too could be a part. Bringing in a selection from the "Beatles" could have been eliminated. Children and youth see much of this in the outside world. Our using it in schools shows approval.

4. A movie to correlate with the instruments.

5. More detailed explanation about musical selections could be given, i.e. what to listen for, which instrument played melody, what kind of song, etc. This might have made assembly more meaningful to young children, not just a listening hour.

6. A better march to teach 4/4 rhythm could have been played slower so that they would get the concept better. The arrangement of "This Old Man" was too fast a tempo for kindergarten. Same applies to dance 3/4 tempo. A more familiar piece would have been enjoyed better.

7. Very successful because it was geared more completely to capture the appreciation and understanding of the elementary child. This was more successful than the woodwind program last year.

8. Well received. Children didn't recognize all the music but appreciated hearing all the instruments playing together.

9. Nice selection of music. There were a few pieces that the children knew and they got their attention with these.

10. On the whole, we found the program to be most educational and enjoyable. It was a fine learning experience for children and adults as well. In future programs, perhaps more audience participation could be incorporated.

Presentation of familiar songs and variations on these songs would further stimulate interest and allow children to be aware of what can be done to a basic theme.

11. Could be expanded to greater depth for children in Grades 4-6.

12. The program presented was very good and well demonstrated. Concepts were clear. There should have been more familiar songs played, and the program could have been lengthened.

13. Choice of music excellent for the children. Wish it could have been longer. Explanations by leader were clear and held childrens attention.

14. Selections should have been explained beforehand (via tape perhaps). Students expected to hear selections which had been explained to them as they heard the tape.

15. It was an excellent and most worthwhile program. A wonderful experience for any child. It was especially appreciated by the special education class.

16. The program was well planned. It was a good idea to have each man talk about the program and his part in the musical arrangements.

17. In our school the group played strictly concert music. Perhaps a variety such as symphony, jazz, pop, etc. would prove more interesting to the students. Children feel happy when they can recognize the piece.

18. Good variety. Good selections - 20 minutes was a good length of time for the program.

19. This is where I thought the program failed. The concepts aimed for in the program were not clear to the children. They enjoyed the music, however the objectives of the lesson were lost.

20. Very good. Of 25 children in my morning group, 19 returned to see the afternoon program - on their own!

21. During the assembly each type of music was explained verbally and then demonstrated musically. This helped to better grasp the concepts that were being presented.

C. Blue pamphlet:

1. Good idea for those unfamiliar with instruments.

2. These were helpful to the teacher but could maybe include more information on a primary grade level to be presented to the children and some follow up material.

3. More copies of the pamphlet made available to each classroom.

4. More detail for upper grades.

5. Used as a good motivation when one uses the pictures for chart motivation. The pictures of the instruments should be in color.

6. Outline form may make the using of such a pamphlet easier and more adaptable to grade levels.

7. The pamphlet does not give suggestions about follow-up activities such as records to listen to, etc.

8. The blue pamphlet was most helpful, concise and clear. Its presentation to the class was more efficient due to these two qualities.

9. The pamphlet could be improved. The illustrations do not create interest in the instruments as they are now presented. The pamphlet was on display in my homeroom and very few children looked at it.

10. More information about particular music to be played to develop more background for the children.

11. Helpful to have pamphlet containing information about the forms and the styles of music composition which are to be presented in the assembly program.

12. Our music teacher showed large, bright, colored pictures of the instruments used in this cultural program and used a tape so children could hear the one of each instrument. This accomplished more than the pictures in blue pamphlet.

13. Longer explanation of these instruments.

14. Pamphlet seemed a bit advanced for our elementary group. The drawings were good.

15. Pamphlet helpful to teacher. In this case, I think it could be sent to the school a couple of weeks before the group comes. The music teacher can more fully explain the instruments if she has sufficient time to prepare.

16. It helped the children in their understanding of the instruments that were shown.

17. It provides the teacher with the necessary information for paving the way for the visit of the musicians.

18. It would have been helpful if each teacher could have one to keep rather than having only a brief time to use it and then pass it on to others.

19. Good teacher orientation. Too detailed for the children.

20. Never saw a pamphlet. The presence of one would have been invaluable.

21. I found the blue pamphlet very helpful. The material is well organized for both introduction and review of the instruments.

22. Informative but limited. Material on the history of the instruments should be included. The children loved it.

23. This was of much value in preparing introductory lessons previous to the musicians visits. It would be of great benefit for each teacher to have a copy to keep and use for follow-up lesson material.

24. We found it unnecessary since our music teacher covered the concepts so thoroughly prior to the visits. It is also too long. We found we really had no time to read it.

25. If the primary children could have a picture of each instrument, it would be most helpful.

26. A simpler presentation; a more colorful and interesting style and format.

27. Aims and objectives more specific and outlined in a lesson plan form. Lesser quantity of work given at greater frequencies.

Synopsis of comments:

These evaluations would indicate that the grass-roots classroom teacher finds the program exceptional. In questions 7, 8, 9, and 10, where the real quality of the program is measured, of the 462 evaluations returned, it will be noted that we received 1,069 excellent ratings, 679 good ratings, 77 fair ratings, and only 7 poor ratings.

Only in the assembly content question did the good ratings outweigh the excellent and it is felt that the reason for this was the continual feeling on the part of the elementary teachers that the music used should have been more familiar.

Findings concerning the'blue book', as explained on page 4, are interesting in that they indicate that the ratio of one blue book per five teachers is not adequate. The original concept in making this book was that it would be read by the classroom teacher and then she could use the pictures and what material she deemed necessary for her use at her particular grade level. It is, of course, impossible to write an explanatory pamphlet that would satisfy both first and sixth grade teachers.

Consideration should be given to the final question on each evaluatory form concerning the future of programs of this type in our County after federal funds are withdrawn and school boards would pay the bill.

	Yes	No	No Reply
Principals	39	16	8
Music specialists	27	5	2
Classroom teachers	328	93	41

The question is entirely too broad for a "yes and no" type of answer. In talking about this question with people answering from all three categories, they felt that much more information was needed concerning the cost, the priorities of their individual school systems, and whether the program could be expanded to include other areas of music than the instrumental families, etc.

Into this question also came the various attitudes concerning and involving the non-public schools. Consider the answer of the classroom teacher in the non-public school when she considers payment handled by the district board of education. What does she further think when she considers that music specialist coverage in non-public schools is minimal at best? Although we received a strongly positive "yes" to this question, it is felt that perhaps the principals' answers are most indicative and in a sense most heartening as they are the individuals who see the total program of the school and can ascertain costs and priorities. This subject will be discussed further under number '6' of this report.

Evaluation of Title III Music Program by Linda J. Lovstad - French Horn

I Effect of the program on:

a. Students - All the students that I have seen thus far have displayed enthusiasm; to different degrees of course, but none have shown any distaste or displeasure toward the performing musicians as far as I can see.
Since this is a program geared for the enrichment and better understanding of the performing arts primarily for the students, this should be a most important factor to be considered.

b. Teachers - As for the effect of the program on teachers, I feel that for the most part each classroom teacher got more insight into the workings and feelings of a professional musician as well as, in many cases, getting some questions answered on the orchestral brass instruments themselves. It was remarkable at times to note the unfamiliarity and lack of knowledge of these instruments by many teachers. Hopefully, the students today that will some day become teachers will retain the important points of the Title III program and perhaps show a little less ignorance about the performing arts.

c. School Administration - The effect of the project on the school administration is quite questionable. In many cases a great interest was taken by the principal but in others I did not even get a chance to meet this individual. I believe often people in higher offices such as this, do not see the need for partaking of an extracurricular program like this. However, judging from the teachers' questions, since many of these administrators are retired classroom teachers, it might be appropriate to suggest that the principals be present at one classroom demonstration and at least one concert. I dare emphasize this fact since the administrators are asked for evaluations of the program.

d. Ensemble member - The project has had several good effects on me as an ensemble member. I have learned how to communicate better with children, learned to work with other musicians in planning a worthwhile program, and have broadened my knowledge of published quintet literature among other things. There is one major effect that is evident on all the musicians which unfortunately is not a good one. This is the tedium created by continuous repetition of individual demonstrations and assemblies. It is very difficult after 60 classrooms,plus ten or twelve twenty minute concerts a week times six months, to look at the "Unique Program for Understanding the Performing Arts" with anything more than a monetary eye. The only main suggestions I have to lessen this strain on the musicians would be to eliminate the idea of rehearsal days after the first two months and make these days off for the musicians. Also try to keep from scheduling many large schools in a row wherever possible.

II In most cases the schools knew the quintet was coming on the day specified, but the preparation often was questionable. For some reason there is a breakdown of communication between the project headquarters and the individual school administrations. Most times this is due to the district music coordinator who fails to explain the needs of the quintet for the success of the program. I believe these needs should be sent directly to the principals as well as the music teachers and/or coordinators. It seems the more strictly the principals try to organize the quintet's movement around the individual everyday school program due to lack of information supplied by the coordinator, the more difficult it is for the ensemble members to work and achieve success in the program. Therefore, the main things to emphasize to the principals would be:

1. Allow free flow through the classroom demonstrations.
2. Make sure the room set aside for the musicians to warm-up is safe to leave the instruments where they will not be tampered with during the day.
3. Make it known that the quintet are visitors to the school and are not bound by the schedules or certain limited privileges of their own teaching staff.

III Evaluation concerning the project administration:

1. Proper information is sent out to the schools, however, it does get edited and changed by some of the coordinators of the schools thus causing the circumstances to become confused and the correct information often loses as much as 95% of its original form.
2. In all cases, we, the ensemble members, were given plenty of information on times, dates, places, etc.
3. Yes, thought and consideration was given by the project administration to our preparation of the assembly programs and classroom demonstrations. Several suggestions were made to help the program and ourselves and these suggestions were utilized or discarded as was necessary according to the situation.
4. The commitments made by the administration were kept to date as far as salary, fringe benefits and rehearsals are concerned. However, I must say this about the idea of rehearsal days. It would be better for the members of the quintet to have these days off and have a day away from the program which at this point (6 months) could certainly be used more than rehearsing any music we already do every day and already know inside out. A day away from the project would do much more for the ensemble members and the overall effectiveness of the program!
5. The schools should prepare for the group by:
   a. Having one empty room for us to warm-up in that will not be disturbed by students, teachers, etc.
   b. We should be allowed to move freely from classroom to classroom not being bound by a schedule!
   c. Principals should be informed of the needs of the quintet and see to it that these needs be met, personally if necessary.

6. The administrator of the project could see to it that the rehearsal days be discarded after the first two months of work so that monotony, time wasted, mental and physical fatigue, and distaste for the program would not set in.

I hope I have expressed my thoughts with enough relative clarity. If there are any questions, please ask and I shall be happy to answer them.

Evaluation of Title III Music Program by Casimer Kossakowski - Trumpet

The Title III program is a very good one as far as the children are concerned and has few minor problems. I think the idea of going to classrooms individually is very good. Far better than something like New York's "Young Peoples Audiences". The kids really benefit from a program like ours. This above all should not be discontinued.

We do have problems when we are scheduled to do 18 rooms and two concerts in one day. It's hard to keep the enthusiasm we have after doing 15 rooms no matter how dedicated we may be. As a result, the concerts suffer - not that anyone can tell - but we don't play up to our usual standard after such an exhausting day. The performances usually lack spirit after a day of 18 classrooms. Something should be done to correct this - two days in a school possibly, doubling classes should also be considered where it would be possible.

One problem we have run into, and only once, is a school that has a rigid schedule for us to adhere to. We ended up wasting approximately 2 1/2 - 3 hours waiting in hallways. It should be stressed that we have flexibility in doing the classrooms.

The biggest problem is that of substitutes. Since the Title III program is a one year shot for each of the instrumental groups, we find that all must keep up occasional contacts in the music business so that we will be able to work the following year. If you hire professional musicians, you must make allowances for us to miss occasionally to take other jobs - not for monetary reasons, but to keep the contact for the following year. If a contractor calls and you decline, he won't call again. If you want quality and hire competent professional musicians - substitutes are an accepted fact in the music world. It happens everywhere and is tolerated. You can hire student musicians who will come every day, but the quality of musicianship will be inferior. Something has to be done about this. I think this is the most pressing problem.

Something should also be done to give the musicians some time off. Most of us practice on off days and therefore indirectly improve the program. The most pressing problem is that of the substitutes and should be looked into. It can be done and is entirely possible!

Evaluation of Title III Music Program by Zachary Shnek - Trumpet

The Title III program bringing music to the elementary school children of Bergen County is basically a good idea as far as the children are concerned but there are certain things about the program which can make life difficult for the musicians involved in the program.

First of all, I think that the salary is much less than it should be. The job has its aesthetic rewards but it is a very grueling job. I have been literally physically exhausted on some days and I don't think the salary of $7000 can make up for being so tired after a day's work. $10,000 is a much more realistic figure than $7000 for the work involved. Also $250 for transportation is woefully inadequate. Again, $500 is a more much realistic figure.

I feel that the attitude towards substitutes this year has been very unfair in relation to the salary that we are receiving. Our group submitted a plan that each person in the group have an "alternate" and that either the person involved or the "alternate" must be on the job at all times. This is to say that if I were to be absent one day because of free-lance work in N.Y.C., my "alternate" would be the only one allowed to sub for me and if he couldn't make it, then I would have to show up. Since this Title III program is a one year job, you can't expect musicians with contacts in N.Y.C. to give up their contacts for one year and then expect to work the following year in N.Y.C. again. The free-lance music business just doesn't work that way in New York. Our plan was turned down by the project head who really has no understanding about the problems of a professional musician. If the salary of this job was over $10,000 or if this job lasted for more than one year, then I could see the objections against alternates but not under the present conditions of the Title III project. You can't expect to equate the professional musician with a school teacher. The music business is just not like that. If this project expects to continue with high caliber professional musicians, then this project had better be planned with some respect to the problems of professional musicians which was not done at all this year. A musician of high quality will not be willing to give up his free lancing career for a job lasting one year and paying $7,000.

In general, the schools were well prepared for the brass group but some of the music administrators in the individual schools had very questionable attitudes towards the brass group. They tended to 'overplan' our day leaving us very little room to plan our schedule for the day. Some of these administrators' attitudes were most likely due to some desire to 'run the whole show'. There should be planned whenever possible not more than 12 classrooms and two concerts per day as more classrooms are just too tiring on the musicians. The individual classroom teachers should not plan films or any other activities that would hamper our getting to all of the classrooms that particular day. Teachers shouldn't mark test papers as we give our individual demonstrations as I feel that this is a very rude thing to do. P.T.A. mothers to take us around to the classrooms should be abolished as they just hamper rather than help the musicians. We usually can do better by ourselves in a school while doing the demonstrations.

All in all, this Title III project is very worthwhile for the children as they have been very enthusiastic about the brass group. I just feel that the above mentioned points are very important in making Title III a successful project.

Evaluation of Title III Music Program by F. Joe Furst - Trombone

I. Effect

A. This effort is obviously directed toward the students. Since a small minority of students will be playing orchestral instruments during their lifetime, I suspect that our demonstrations and concerts are creating some awareness of the wide world of music which lays beyond the reach of most students who haven't had this program. The exposure is very brief. It's likely that, as the years go by, the exposure will be remembered by each child as a happy day which involved music; no more, no less. Should the school reinforce what we have done, the effect upon each child would take the form of remembering factual information about our music . . . which is not often the case, as we have found.

B. Teachers and the administration are likely to ask the same questions that students ask, which seems to aptly demonstrate those aspects of culture on which teachers and administrators hold no superior ground. Our effect upon teachers and the administration is lessened by motives which students, fortunately, do not have.

C. Administration is covered above with teachers.

D. Projects like this mean different things to different players. One effect of the program is the creation of a job which can rival only the best professional jobs in terms of security and consistent salary. The day to day effect upon the members deserves some consideration. I believe this program to be superior to similar programs because of our classroom visits. At the same time, classroom work seems to be very taxing on the mental facility of the players. I'm convinced this is due to repetition and the honest concern of children for aspects of the instruments which players find unappealing. Perhaps a competent psychiatrist should be consulted about what types of performers would work out best under these pressures.

II Preparation is one of the weakest points of the program. The information has been made available and the problem seems to be in filtering down through the various administrators to the classroom. There seems to be a lack of knowledge about the whole idea of this program . . . an awareness of what the musicians are trying to accomplish. Perhaps our efforts will establish some sort of a base from which future members on the project can tread with fewer problems. I can't really know at this point.

III 1 The information is excellent . . . but it must get to the teacher unscarred. See II above.

2 Fine; no comments needed.

3 Absolutely not. The programs both in the classroom and during the concert were created by the members of the quintets. This was done only after much debate and consideration. This was probably the way it was intended. The advantage is that each new group comes up with new ideas about how to present music. I would suggest that

programs and demonstrations of present groups be made available to future groups; just as a sketchy idea to work from. I often had the impression during our planning, that the task before us was almost too involved to be accomplished, considering our limited experience in education. Our findings, in presenting what we have worked out, show that we haven't fallen short of our goal. That is quite gratifying!

4 The name bands I've worked with could nearly fill this page . . . and I don't know of any that could rival Title III's generosity in salary-per-time, benefits, or freedom of music and performing preferences. See 'D' under 'I' of this outline.

5 The extent to which we can educate children is directly related to what they already know about music. In most cases, we've been starting from scratch! At present, I can visualize no better way to teach the instruments than exactly what we are doing in the classroom, so unless that could be duplicated before our arrival, the students have no base for us to build upon. The only way for a school to prepare better for us, is to have better music teachers and use them more of the time with more of the students.

6 Making this work more meaningful is a problem that can be found in most jobs. The more proud one can be of this work and the more personally involved he or she can get, the more meaning the job takes. This task falls on the responsibility of each member, and the only control the administration could have over it is the initial selection of the people involved.

Evaluation of Title III Music Program by David Hoffman - Trombone

Effect on students:

The effect of the program on the students is obviously tremendous. Having a person other than the regular classroom teacher enter the classroom will automatically generate more than usual interest. When that person is carrying and playing a musical instrument, the attention of the students is guaranteed. This is important since no learning can take place without the attention of the students.

In most schools, the enthusiasm gradually grows as the musicians come and go until the concert, for which there is always great excitement.

The program is most effective in grades three through six. It is at this age where they seem to enjoy asking questions. Concerning the questions, for the most part, they are irrelevant. However, they are still important because the students still feel that they are familiar with the instruments. Even if their knowledge is superficial, it will still give them something to relate to when they get opportunities to hear musical performances. Concerning the cultural benefit to the student, I can think of no better way to generate lasting musical interest than this program and would suggest no changes.

Effect on the musicians

For the musician, however, there must be some changes, and I think these could be made without diminishing the effect of the program. It is important that a high quality of musicianship be maintained. To attract and keep good musicians, the work load must be reduced. The drudgery of twelve to eighteen classroom demonstrations in one day plus concerts is intolerable to an artist-musician. From my own experience, I found that the more classrooms I had to do, the less effective job I would do in each one. In a large school quality is sacrificed for quantity. This problem could be eliminated in one of two ways:

1. Doubling classrooms
   Although this is admittedly an administrative problem, for the musician, it would be very effective. He can speak just as well to 60 students as to 30. As long as everyone is close enough to see the instrument there would be no problem. If this were done, only 6 to 9 demonstrations would be given and some form of scheduling would be possible, so that the room would not be doubled for an entire morning.

2. Concentrating on Grades 3 to 6
   This would not be detrimental since these are the grades where the program is most effective. It is highly inefficient and unnecessary to hire five professional musicians to visit a kindergarten or first grade. Also, from the musician's point of view, some arrangement must be made to allow for the possibility of taking time off to do other things.
   It would be possible to find and hire regular substitutes, who could do the job very well. This is the way the music business works.

If the program wants to have musicians, it must treat them as musicians, not as "music educators", and this program requires musicians. If these changes are not made, the program will deteriorate, as good musicians will not be willing to work in it.

Evaluation of Title III Music Program by Anthony Prisco - Trumpet

I Effect of the project upon students.

For the large majority of students, it was entertaining if nothing else. For a small minority, it was a complete waste of time. The reasons for the latter statement are as follows:

a. A lack of classroom discipline.

b. Poor or no preparation.

c. Classroom demonstration had to be rushed because of administration's inefficient schedule.

I believe the program has given the students a broader awareness of music, and the instruments that bring it to life. Some of the students now realize that music is not something you just turn on and off. Good music (as to what good music is, I leave this to the reader) takes a good deal of human effort. Learning to become proficient on a musical instrument takes just as much effort as any other profession. I think many of the children who came into contact with this program now realize this. In the future, if the question should arise, what brass instrument plays the highest notes, I think the average child who came in contact with this program probably would not remember. But he might remember that the tuba could do much more then simply play oom pa, oom pa. The latter statement seems to me the more pertinent and meaningful.

Teachers:

Most of the teachers were in favor of the program. Many asked pertinent questions out of sheer enthusiasm. Then there were those teachers who frown on any project which might give them additional work.

School Administration:

The overall picture of the program had a favorable effect on the various administrations. In a minority of cases, the effect of the program was not good. In some cases, this was due to what I call an inflexible administration. For these administrations, a change in their daily routine is frowned upon, regardless of whether the change is beneficial to the children or not.

Then there were those administrations who were not properly informed about the nature of the program. This lack of information is due usually to a lack of communication between district coordinators, music teachers, and administrations. Therefore, the uninformed administrations set up elaborate schedules. These schedules for the most part hindered the efficiency and success of the program. Fortunately these were the minority. Most of the administrations had much praise and encouragement for the program.

Members of the performing ensembles:

Without a doubt it takes a special personality to do this job well, especially over a period of ten months. To begin with, it takes a good deal of physical endurance. For example, we have had situations where we had to do 18 classrooms in the morning. 18 individual demonstrations are taxing enough, then to play two concerts, one hour later and achieve quality performances each and every concert is extremely difficult. And yet, the idea of this program is to bring the children in close contact with good music performed by professional musicians. I maintain this cannot be done when 15 or more classroom demonstrations have to be done in one day.

Any school with more than 15 classrooms should be at least a day and a half. If this cannot be done, classes should be combined to ease the burden. Another alternative would be to eliminate lower grades from classroom demonstrations.

II Are the schools adequately prepared for the visit.

I don't know the exact number of schools we have visited up to this date, but it must be close to 100. I don't think I can parallel two schools even in the same system.

The best schools were the schools where the district coordinator has taken a sincere interest in the program. When the district coordinator has attended the proper meetings, which should be required, when he has filtered the information through the proper channels, the program was a success.

The majority of schools were prepared for our visit, but there were too many who were not. The most consistent reason for this was a lack of communication at one point or another.

III (1) Given proper information to the schools
Yes and no. There should be more emphasis on the free flow schedule in the information. I also believe each principal should be sent a list of procedures. There should be no demonstrations in the classroom to those students who have already seen the concert. There should be no entrance or exit music.

(2) This has presented no problems.

(3) This is fine except for the filtering of the various information which is of prime importance for the success of the program. There is too much ignorance somewhere along the line.

(4) I think after working together with the same people for five months and performing basically the same music daily, a rehearsal day is not needed. These rehearsal days should be days off from the program entirely. These days off would be more beneficial to the program and to the active musicians who are trying to prevent the job from becoming hack work.

(5) We should have relatively free flow. We should not be treated as one of their employees. Nor should we be regarded or treated as a visiting circus. We should be treated as professional musicians who are visiting their school to do a professional job the best way we know how.

(6) I think a few professional concerts for a minimum of pay would be helpful. Not so much to earn extra money but as an incentive to continue trying to better oneself as a performer. A few concerts to an appreciative adult audience would help to sustain one's interest in his particular ensemble.

Evaluation of Title III Music Project by Pasquale Landolfi

I The effect of the project upon participants

A. Students

They love it! I believe they learned a great deal, and that for many it would be a day they'd never forget. They will now know much more about the instruments and be more "broadminded", particularly with regard to the tuba and horn, instruments they won't see every day.

A most common reaction to the demonstration was surprise that the tuba, although so large, could 'speak' so softly. I think that for many of these children, our program was an excellent introduction to how to listen to music and how to learn about it.

Also, I believe it was a good first experience in concert going. Probably there were a few children of the higher grades who approached this as a handy way to get out of classes for a while, but I have a hunch that even they wound up enjoying it.

I do think that most children felt involved with what was happening, and that was one of our aims, I know.

B. Teachers

They enjoyed it as much as the kids. Several classroom teachers said that by using the preparatory material and then listening to our demonstrations, they felt they had learned an enormous amount.

They were looking forward to going ahead with the students on their own, listening to more music and talking about it.

An interesting comparison with my experience with Young Audience presentations (assembly only, no classroom demonstrations) in New York City. We have had absolutely no problem with teachers talking to one another or doing paper work in the auditorium during the concerts. This is a constant annoyance at Young Audience concerts and certainly has its effect on the children. But in our Title III programs, the teachers have been as interested and receptive as the children.

C. School Administration

Here is the rub. The greatest difficulty we have had during the year has been with school officials who were not willing to try our "free flow" technique and instead insisted on an almost minute-to-minute schedule for classroom visitations. Although these schedules almost always looked logical, they rarely worked.

We tried, but just COULD NOT make the schedules succeed. The various classrooms turned out to be so different for one thing; some groups were full of questions, others had little to ask. It made a difference whether the musician was the first or the fifth to speak to that group too. If one of us got drawn into a particularly interesting discussion with a class, he would stay there a few extra minutes and there went the schedule.

So I would strongly suggest that in next year's program, the school administrators be told in effect, "trust the musicians! The free flow plan does work!"

A second point about the school officials. Although many of them liked the idea of the program very much and although an effect of the program was that they seemed to gain much respect for us, nevertheless we always seemed to have to prove ourselves in each school we entered.

I don't think very many administrators knew quite what to expect when they agreed to take on 'five professional musicians' for the day. I felt that we left behind in most schools an appreciation and respect for our work, and I hope that next year's groups won't face as great a problem in this area as we did.

It sounds corny, but I hope we have helped some school officials to see that not all musicians are drunkards or pot-smoking hippies, irresponsible and uncaring. Perhaps now there will be less vehement reactions to the proposals that come up every now and then to take on as "advisors" professional people in the arts and other fields who perhaps don't have the degrees but definitely have the expertise and experience to do wonders for the kids.

D. Musicians

Definitely, I am glad for the opportunity to play in a full-time brass quintet. I think we have all grown as musicians, and it has been fun to play together.

This was the most demanding job I have had in my life, far more tiring to me than school teaching.

I felt that it would have been a more rewarding job for us, and we would have done a better job with it, if there could have been a little less of it. Perhaps a three day a week school visitation schedule would have made the difference, or perhaps a maximum set of ten or at most twelve classrooms per morning.

Our main concern all along has been to keep this from becoming a hack job. That would slight the kids, and us. I had had great hopes of reading through much music, but we have not done this, because it would have meant too frequent changes in the "spiel" that accompanies our concert music. But the fact that we were often exhausted from walking so much in the mornings, carrying the instruments around and demonstrating them as conscientiously as possible, and then had to sit down to play the same concert day after day, made it a real challenge to sound fresh.

In addition to wishing the job could be less demanding physically, I would suggest for next year that they try to set up concerts for adult audiences. We are in something of a rut, playing only for children, and would probably be more on our toes if once a week or so we had to give a program with less teaching and more music.

II Are the schools adequately prepared for your visit?

The preparation from Ridgewood has been excellent. If followed, it results in good working conditions and eager, receptive children.

Too many music teachers, principals, or superintendents, however, attempt to improve on it (i.e. "We don't need classroom visits, just concerts here" or "Wouldn't it be much better if you ... and ... and ...")

One teacher was full of ways to make the program better and to expand it into the high schools next year etc. by using high school students to do demonstrations in the elementary schools. Yet she made our job doubly hard in her school by not making the prior arrangements Ridgewood had asked her to, such as setting up a warm-up room.

The tape and booklet were excellent. Many classroom teachers had used them and had their groups primed for our visits.

III Miscellaneous questions on administration

1. Has administration given proper information to the schools? Yes, except please make the point that these are professional musicians, NOT students at the Manhattan School.

2. Has administration given proper information to the ensembles on dates, times, places etc.? Absolutely no complaints here - exceptionally accurate.

3. Has administrator given thought and consideration, etc.? Yes, he has been most helpful both for the programs and for the classroom presentations. We've all appreciated his suggestions and interest. For example, it was a very good idea that we all went to observe some elementary school classes before we began - we had forgotten just exactly what young children are like and how they act!

4. Any unmet commitments in salary, benefits, etc.? None.

5. What could the schools do to prepare more successfully?

   a. Set aside a room for warming up.
   b. Arrange for someone to meet us and head us in the right direction.
   c. Cancel gym classes, special reading classes etc. where possible instead of scheduling us around them.
   d. Allow "free flow" rather than insist on strict scheduling.
   e. Arrange easy access to principal or other official in case of difficulty.
   f. Have signs on doors (they almost always do.)

6. What could the administrator do to make the musicians work more meaningful? Of course, this is the big question, because we are all trying to create something that will be of benefit to all concerned. The further away we can travel from what now at times threatens to be a hack job, the more service we will be doing everyone. In addition to the small points listed above, I would just make one final

plea. Please have the number of classrooms reduced. Even if sometimes groups are doubled up, and we finish the morning having spoken to the same number of children, we will feel much less like performing robots, and I am sure we'll be giving ourselves and our audiences much more of value.

Evaluation of Title III Music Project by Edward S. Petersen

1. Effect of the project on participants.

Students. The students enjoyed the program. For many it might have been a chance to avoid schoolwork or to have fun, but all the children learned valuable lessons. They were able to see the instruments closely, began to understand them better and appreciate the work that goes into learning to play them. They learned many things about music, presented to them on their own level and they were exposed to music of a higher quality than they generally hear on records or radio. For many, it was their first experience hearing a live performance, and they learned for the first time how to be an audience. The effect of the project, however, will probably be fully realized in years to come, since it is programs like this that develop the audiences of the future.

Teachers. Generally, teachers enjoyed this as much as the children, and probably learned just as much. It is surprising that teachers know as little about music as they do. Invariably the questions asked by teachers are the same as those asked by children, and makes me feel that as adults, the children exposed to this project will understand and appreciate music much more than members of their parents' generation. The interest shown by teachers is reflected strongly by the children. Where teachers recognize the value of the project, we can see that they have stimulated interest and curiosity in the children by discussions in class before we arrived, and usually follow up our classroom visits with discussion of what we have told them.

However, all too often teachers show a lack of interest, sometimes even resent our disturbing their daily routine. This has a negative influence on the children. These teachers often use the time for our visits to grade papers or escape from the room for a few minutes, perhaps not realizing that their attitude might cause the children to feel that our efforts or even music in general is not of any real value. In this kind of situation, the effect of the project is minimized.

School administration. It is in this area that we receive the most headaches. It is the reaction of the school administrators that does the most toward the success of the project. The easiest schools to work in (and also the ones in which the program is most successful) are those in which the school principal has made only broad plans for the day, and not done any detailed planning until after we have arrived. Unfortunately this is not usually the case. Because of rigidity toward the daily routine of the school, or perhaps through trying to help too much, or simply because of lack of information from the district coordinator, the principal makes an already hard day into one that is almost impossible for the musicians.

Probably the most common problem, and the hardest to work with, is that of scheduling us in the school. Principals seem to think that by making schedules for our classroom visits the school will be able to function normally. They usually provide something for every minute of the day, giving us specific times we should be in each room. On paper, these schedules look good, but in reality they never work. It is impossible to predict the length of a classroom visit, since some classes will always have more questions than others. Our experience is that a classroom presentation may last from five to twenty minutes, depending upon the preparation of the class, the number of instruments the children have already seen, the grade level, as well as the childrens' interest. Because of this, we might leave a very dull class and have to wait for another musician to leave a more enthusiastic one before we can enter. It is not uncommon to spend a total of an hour or more waiting outside rooms in a medium size school because of this kind of scheduling. This results, of course, in having to hurry through half the rooms, leaving questions unanswered, to make up for that lost time and finish the rooms.

Another common problem is moving classes. Many schools divide classes at different times for various reading levels, languages, boys' and girls' gym class, etc. If school administrations do not inform us of this, which is usually the case, we are likely to demonstrate our instruments to some children as many as three times, and miss other groups completely. If they do inform us of this, simply given the times when the classes will be together and allowed free flow through the school, we can usually work around the problem.

Still another situation, although not as common as these others, is one in which the principal doesn't want us in the school, or has preconceived ideas of how the project should be run. These ideas often have nothing at all similar to how the project actually was designed. For example, in one school we were told not to demonstrate in the rooms, but rather give eight separate demonstration concerts in one morning. Obviously, conditions such as these are impossible to work with.

Musicians. This work, even under ideal conditions, is exhausting. No one except those directly involved can realize the tedium of giving basically the same classroom presentation in class after class for a year. Even the concerts, which must be more educational than artistic, become drudgery, even though selections are varied. In schools where there are special problems, the days begin to be unbearable.

II Preparation of the schools

The preparation varies with each school. There is no limit to the amount of preparation which is helpful. This preparation is the responsibility of the district coordinator and music teachers as well as the classroom teachers, and depends completely upon the interest of these individuals. Most schools have received at least some preparation; there were a few with none, and of course, some were outstanding.

III General criticisms

The project administration has done an outstanding job. The information given to the ensemble was good, and aided in preparation of the program. All commitments to the musicians were met.

The information given to the district coordinators by the project administration was excellent, and if used properly in the schools, the project would be ideal. However, it is the district coordinators which form the weakest link in the program.

Too often the coordinators do not attend the meetings which inform them about the project and help them to prepare the schools for us. Often those that attend the meetings fail to pass on the information to the different schools and to the teachers who actually deal with the children. As a result, the individual schools and teachers must do the best they can with almost no help.

There are some things which can be done to improve the project. The administration has taken great pains to create a smooth, efficient program, but the success of the program rests on the understanding and interest in the schools themselves. I think that the schools must satisfy certain obligations in order to participate in the program.

It should be required that the district coordinator attend the meetings in which the information about the project is passed on to them, and that they in turn give this information to the school administrations. This information includes the procedure that must be followed when the quintet arrives at the school (i.e. free flow through the school) as well as the preparation of the children. If the school principals refuse to follow these general procedures, which happens too often, the project administrator should have the prerogative to eliminate them from the program.

Another suggestion concerns only the musicians. Especially as the year progresses, the musicians have no real need for rehearsals. Instead, they need a day of rest from the music as well as the schools. Therefore, it would help to make the whole program fresher if they were given more days off than rehearsal days.

This project, when run as it was designed, will without doubt prove to have lasting influence on the children exposed to it. If measures can be taken to assure that the schools as well as the musicians and project administrator do their own part of the required work, the project can achieve complete success in every area.

Evaluation of Title III Music Program by John Buckingham - Tuba

I cannot effectively evaluate the effect of the project upon the students because of the limited amount of my contact with them. However, the immediate effect on the children is good; they respond well to the demonstrations and concerts. The effects of the program on the teachers and administration is of less importance because the program is and should be geared to the students.

I feel that the schools are adequately prepared for our visits. I don't feel that much preparation by the schools is necessary. The classroom demonstrations prepare the students for the concert.

In general, proper information is given to the schools and the ensemble by the administration.

As an ensemble member, I feel that the administration has given consideration to the preparation of the assembly program and classroom presentation. However, I do feel that there are a few areas in which changes could be made. Limiting the classroom demonstrations to 10 per day may be better because if there are more, the demonstrations may tend to be hurried. This would detract from the value of the demonstrations. It also makes the performers day too long particularly if there are two concerts. A possible solution would be to double classes in the larger schools which still leaves a small enough group with which to work effectively.

Under the present arrangement (the calibre of musicianship required and the number of hours spent on the job) the salary is barely adequate. Also the transportation allotment is inadequate.

Rehearsal time should be left to the discretion of the participating musicians as in any artistic endeavor except that of a large ensemble.

In summary, I feel that the project is successful in that it provides an intimate musical experience for young people.

Evaluation of Title III Music Program by James Park

In attempting to evaluate this Title III program as an ensemble member, let me first state that I am relatively new to the group and am not familiar with all of the situations that have arisen. It is from my limited experience that I base this evaluation.

I must say from the onset that this project is unquestionably invaluable to all involved. The students, needless to say, are the principal beneficiaries. They gain a knowledge and an experience that would be difficult to duplicate. The lower grades become able to discern one brass instrument from another by several different aspects and the upper grades gain not only a broader musical vocabulary but a certain amount of scientific facts which tie in with their knowledge of the physics of sound.

In the classrooms, the teachers often ask questions regarding the instruments thus expanding their knowledge. When they receive the materials for briefing the students, they also gain a better insight to this sort of study.

The teachers and the school administrators undoubtedly suffer a certain amount of inconvenience by having their school program and schedule disrupted for a day but they cooperate 99% of the time because the end result, namely a more "rounded" school, is their prime objective. Besides, they enjoy the presentations too.

As a member of one of these performing brass quintets, I can realistically say that even with frequent variations of my classroom demonstrations, and in the concert programs, we all realize the unavoidable tedium involved. In spite of this slightly negative factor, I do consider this work a beneficial thing to me far beyond the monetary return. It has caused me to gain better technique and endurance both as a musician and a teacher. Working with the children is one of the most rewarding challenges that I can cite.

Occasionally we will arrive at a school which is not really prepared properly. Usually the classroom teachers have the check-off slips on the doors and the children briefed on the instruments. Often the music teacher or the principal will send a student or a parent along with each of us to expedite matters. One of the most difficult situations for the performer is when the classes are divided and moving from one room to another. When this occurs, we inevitably miss some students and perform for others more than once.

The administration of this project has been so efficient in so many aspects it is difficult for me to say much in dissent. They have made it possible for all the schools to obtain the information regarding the program. In a very few isolated cases some system coordinators failed to cooperate 100% and as a result the children, and we, suffered for their negligence.

One drawback I encountered was being responsible for appearing at a school at a certain time somewhere in Bergen County, N. J. with the name (or number) of the school and usually only the name of the street. A considerable amount of time was lost in guessing and asking directions that could hardly be translated into any English language.

The innovation of each ensemble member demonstrating his instrument in each classroom is probably the most important aspect of the entire program. There are some extenuating circumstances that negate this action at times. When we have a school of 16 or 18 rooms in one day, it is physically impossible to cover every class indidivually in addition to playing the programs. Twelve possibly 14 rooms are the most that we can demonstrate for individually and still remain effective. After that the entire project suffers, especially the musicians.

A system of doubling up classrooms or performing a series of smaller demonstration concerts have both proven very effective in these difficult situations. The administration of the project has always met its commitments to the performers although I still maintain that it should pay into unemployment insurance for us due to the fact that this is only a one year contract. A better understanding between management and personnel regarding the use of substitutes for the absence of a musician could be established.

Owing to various circumstances we sometimes complete our day's work before the set time of 3:00 P.M. I feel that none should object to our going home at that point.

Let me say in closing that this project is a "must", a necessity that I cannot emphasize strongly enough the need of. It helps to create a society that is more culturally "wealthy" and more inclined to appreciate the finest things in life.

C. Report of the Steering Committee:

The Steering Committee, consisting of elementary school administrators and music teachers, was called together on frequent occasions to be appraised of success of the project in the schools, to approve plans made by the project administrator, and to offer suggestions for further study with regard to specific problems. The major task this year has been to evaluate the program and offer various recommendations for its implementation at the conclusion of the federal funding.

It is expected that this committee will continue to serve the project during the next evaluation period, and will offer a final recommendation as to the future of the program upon its termination with the Office of Education.

D. Project Administrator Evaluation - Ensembles

We have discussed the schools, teachers, pupils, administrators, and now it might be wise to mention the musicians in the ensembles.

The person working most closely with the ensemble members is the Project Administrator. In this second report on this PACE project, a few words might be said about their relationship to the project together with some recommendations for future projects of this type.

These musicians work under a ten-month contract similar to a regular teacher contract. In each ensemble, there is a group leader who receives extra compensation for making contact with the principal of each school upon arrival in the morning. He must deal with the special problems that involve that school, i.e. special classroom tucked away in the basement or on the third floor, find the exact times of the lunch hour, find directions for a place to eat lunch, if a substitute is there, he must deal with him, see that music stands are available, door tags in place, and finally set the exact assembly times with the principal or whoever is in charge. This takes a diplomat of the highest order as a great number of important decisions must be made by the school official at the most busy time of the day.

As soon as the musicians have warmed-up, (a useless activity for anyone who does not understand music), and the classrooms have had their opening exercises, the musicians begin moving through the classrooms. During the morning, they will cover anywhere from eleven to eighteen classes at varying minute intervals. In each room, they are expected to be alive and vital even though they may have covered the same basic material in fifteen previous sessions that morning. After completing the classrooms, there is the hurried scramble to eat lunch and be back at the school ready to do the assembly programs. This schedule repeats itself day after day, week after week, and month after month, broken only by a few rehearsal days each month and a vacation twice a year.

Because of the close proximity of Bergen County to New York City, there is the constant temptation for these highly proficient musicians to be called for special jobs there. Such a temporary job may pay a good deal more than the project and may lead to further contacts for other jobs. This is also important to these people as this job lasts only for ten months and no matter how fine their service, there is no chance for a renewal of contract. If they lose all contact with the professional world from which they came, how can they find gainful employment after leaving the project? Many of the ensemble members would like to be more involved in music that is more highly technical and leads to more music proficiency than can be used in elementary assembly programs. While there is some opportunity to involve the ensemble in this music during their rehearsal days, it is not enough time for the serious musician.

For those who might be interested in a similar project, it might be suggested that the solution may lay in some type of resident musician organization between the colleges and the public schools. In such an arrangement, the ensembles may give part of their time to the colleges through performance, lessons, etc. and part of their time to the public schools for the continuance of such a program. This would have the added advantage of offering employment over a number of years as, if there were three such instrumental families placed in several colleges, they could combine their talents and involve themselves in music that crossed the instrumental family lines providing variety and interest for all concerned. It would appear that such an organization would have many advantages that were not considered in this original PACE project proposal. This idea was considered by President Johnson in his 1968 educational message to Congress when he stated, ". . . This pilot program will provide new financial incentives to encourage colleges and universities to pool their resources by sharing faculties, facilities, equipment, library and educational television services. It will supplement the effort launched last year by the National Science Foundation to explore the potential of computers in education."

This year we have lost four of our ensemble members through varying degrees of the conditions mentioned above. They have been replaced with people of fine musicianship and ability, but such mid-stream changes leave their scars. The project is deeply grateful to Manhattan School of Music for their help in these personnel changes, as well as their selection of the original ensembles. We especially thank Mr. Cecil Collins, head of brass instruments of that institution for the long hours, many phone calls and deep concern for the success of this project.

Cost of this Evaluation:

None other than the time taken by hundreds of individuals to fill out the evaluatory form. Only extra costs were those involving extra secretarial help to tabulate the evaluatory forms and extra help in collation, approximately $ 192. plus office supplies.

PART II - NARRATIVE REPORT

Two

Project endeavors in which the anticipated results have exceeded expectations:

The effect upon children has been unbelievable. Music specialists have repeatedly mentioned the enormous amount of retention that pupils have for the project. They remember last year's woodwind family not only through an eye association, but more important musically, through the ear. Because of the childrens' extreme pleasure with the woodwinds last year, they listen and eagerly await the brass ensemble. I feel that this project has spurred an interest in the performing arts throughout the County's elementary schools. Of course, this is not the sole motivator, but it has substantially helped thinking about the necessity of elementary schools involving themselves with professional assemblies that educate as well as give enjoyment and understanding.

It has, in a sense, focused some of the direction of the Bergen County Music Educators Association away from their continual emphasis on festivals, and county secondary school choruses toward the elementary level. Through discussions of this project at monthly meetings, secondary music educators have become more clearly aware of one facet of the instruction in music in the elementary schools. In another sense, this project has given the elementary music specialist a sense of importance and focus of interest; too long in music education there has been a major emphasis on the secondary performance program. This project is for the elementary teacher who has an interest and pride in being an equal in the profession.

The State Department of Education has called together various project administrators on performing Title III Grants to discuss mutual problems. Through these discussions, ideas have been exchanged and one has been made aware of kindred spirits that exist throughout the state.

Through the district coordinator method of organization excellent communications are being established between public and non-public schools. Such communication should go far in establishing an understanding and appreciation of mutual strengths and problems.

Project endeavors in which the results have not measured up to expectations:

Without doubt communication continues to bother the project. It had been hoped that the basic ideas of operating the project within a County district would have been made during the first year and that subsequent years would be a breeze. This has not always been the case. Often district coordinators did not take notice of changes in the project between the two years, or they became overconscientious and felt that they had better ways of running the project within their districts. If the plans had been changed, and the ensemble not notified, they were distressed. By the same token, if the ensemble refused to go along with the district coordinator's new ideas, they were accused of non-cooperation.

One might tend to wish that, in the second year of this project, there might have been more contact with Washington for direction and guidance in educational [illegible] matters rather than just the sole budgetary contact.

PART II - NARRATIVE REPORT

Three

Greatest change resulting from the project:

Perhaps the most significant thing that this project has done in many of our schools that do not have any type of performance is to:

a. Convince administrators, teachers and pupils that professionally well trained artists can be educationally stimulating and influence the entire school.

b. Create an environment for public performance even if it is not professional. In many schools which we enter, there are no auditoriums, all purpose rooms, or large area. In such cases, we perform in libraries, hallways, basement areas, etc. Often it is the first such performance in the school and principals have confided that if it was possible in our case, why not in other cases and why couldn't children share their own performing ideas with others.

This change will be most helpful in the future as this project leaves its federally financed status and moves toward involving local funds.

PART II - NARRATIVE REPORT

Four

Cooperating Agencies

1. Manhattan School of Music

This institution has produced the members of the ensembles as the original proposal was made with this institution acting as part of the joint effort to produce this project. They have screened the ensembles, set up days for the Selection Committee to interview candidates and have been most helpful in filling the four vacancies that occurred this year. They have also been helpful in obtaining qualified substitutes in case of illness on the part of an ensemble member.

2. Bergen County Elementary Principals Association

This organization has become more and more a vital part of the project. They have sent members to serve on the Selection Committee, the Steering Committee, and also have been active on the Ad Hoc Committee to be mentioned under the continuation of the program without federal aid.

3. Bergen County Music Educators Association

This group continues to be a vital part of this program. Time is spent at their meetings to disseminate information, gather new facts, etc. They have become a clearing house for information, have selected two members to serve on the Selection and Steering Committees as well as have been active with the Ad Hoc Committee to be mentioned later.

4. County Superintendents of Schools

Through their monthly meetings such information as is necessary has been distributed. They have been helpful in the preparation of lists and changes in school personnel, organized and sent out such information as pertained to emergency school closings, etc.

5. County Music Helping Teacher

Has been helpful in aiding small systems to know about and become involved in the program. She has been important in distributing such information as was needed to smaller systems.

6. New Jersey Music Educators Association

Helpful with moral support and interest in all facets of the project.

7. Tic-Toc (To Introduce Culture to Our Children-Ridgewood Parent Organization)

This is the group, together with the music staff of the Ridgewood Public Schools, that first conceived the idea and put it into practice. They have been helpful in setting the procedures for the mothers who work with the ensembles in each school. Through this facet of the program, many adults have come into close contact with the project and understand its part in the educational life of children.

N

8. Ridgewood Board of Education and Administrative Staff

Members of this sponsoring board have taken an active interest in this project. They have visited the program in various schools and have expressed positive concern in the program. The project is also most thankful for the patient help and understanding given to it by the administration and school board of the Ridgewood Public Schools. Their counsel, advice, time, and effort have contributed greatly to the many positive statements in the previous evaluations. Special thanks to Dr. Richard B. Perkins, Superintendent of Schools, for his patience in interviewing candidates and availability for advice, and to Mr. Joseph P. Durkin for his many hours in handling the myriad financial matters pertaining to the project. Without the vital concern and help of these and the many other dedicated people who are vitally concerned with the learning of children, such a project would not be possible.

9. Young Audiences

Miss Miriam Rose of the New York City Chapter and Mrs. Carol Morse, National Director, have given valuable counsel and advice. They have also been sources where information could be shared. At present, the Steering Committee looks forward to meeting with Mrs. Morse to discuss possible plans for expansion.

PART II - NARRATIVE REPORT

Five

Dissemination of Project Information

The project has not prepared any special information for public consumption. Instead the original proposal sent to Washington has been sent to persons requesting information from all over the country.

Discussions of the project, its operation and goals, have been held at several places during the course of the year.

1. N. J. State Department Humanities Meeting, Lawrenceville, N. J.
2. Evaluation Session on the Performing Arts, Albany, N.Y.
3. Association for Supervision and Curriculum Development - National Meeting - Atlantic City, N. J.

It would be impossible for project headquarters to know the number of visitors the project has had as it is operating in over two hundred schools in the County. Several state instructional groups have requested permission to visit and asked for schedules as well as representatives from Young Audiences, and Lincoln Center.

Estimated cost of such dissemination has been negligible.

PART II - NARRATIVE REPORT

Six

Methods and Procedures Being Developed to Continue the Project Without Federal Support

The question of continued support has been one that has concerned the Steering Committee this past year. It is hoped that the program will have another year with federal aid and will be able to complete the third family of the orchestra, the strings. It is also true that districts begin preparation of their school budgets during October for the following year, and if such a project were to be carried on, it would be necessary for superintendents and boards to know what would be involved early next fall.

With this in mind, the Steering Committee decided to enlarge itself and called in representatives from the Elementary Principals Association and Music Educators Association as an ad hoc committee. There was considerable discussion concerning the value of the project and the direction it should take. See Exhibits XII and XIII.

In all of these meetings, there was a definite 'green light' given to the project and at present the Steering Committee is exploring several possible directions. See Exhibit XIV. At present, it seems necessary to involve ourselves with more professional help that is available at the local level and on March 6th, the Steering Committee will meet with Mrs. Carol Morse, National Director of Young Audiences to discuss our problems and needs.

Without question, there is a general feeling of need for this sort of program in our elementary schools, in fact it has been mentioned over and over that the need goes beyond the elementary level into the secondary schools. Evidence of this comes from the evaluations used in this report, from the Steering Committee, and the Ad Hoc Committee. It is now the responsibility of the project's Steering Committee to evaluate all possible roads and decide which is the best for the schools of this County. In all probability some concrete proposal will be made to the Superintendents of Schools later this Spring.

Questions involving the future of a project of this type are tangled with a myriad knots. What is the relationship of the non-public schools to such an endeavor? Who becomes the hiring agent? How does one determine the cost when the number of consumers may be in doubt? If we turn to our local colleges for partial support as suggested earlier in this evaluation, how does one involve so many institutions and make an operable force? These are but a few of the many questions that face us in the few months ahead.

PART II - NARRATIVE REPORT

Seven

Cost for grant period this narrative report covers:

$123,973	Total Cost
None	Total non-federal support
$123,973	Total federal support under Title III P.L. 89-10
None	Total federal support other than Title III, P.L. 89-10

4

PART III - PROJECTED ACTIVITIES

A Unique Program for Understanding the Performing Arts

OEG 1-6-661476-1814

Ridgewood Public Schools

Ridgewood, New Jersey

Budget Period July 1, 1968 - June 30, 1969

Attachment to OE Form 4383

March 1, 1968

Name and address of agency: Ridgewood Board of Education
Township of Ridgewood
49 Cottage Place
Ridgewood, N. J.

Project Number: 1431

Grant Number: 1-6-661431-1815

State: New Jersey

Grant Period: July 1, 1967 to June 30, 1968

Projected Grant Period: July 1, 1968 to June 30, 1969

Basically there will be 'no change' in the activities of this project for the next grant period except:

1. From the evaluations received, it would appear that the classroom teachers who received the blue books found them most helpful. The problem was that there are not enough of them and each teacher feels that this would be a valuable addition to her class activities. This year they were distributed one for five teachers. Next year, we hope to have them printed with comparative pictures of the string family.

2. We hope to increase the vitality of the tape recording used in classroom preparation by the music specialist. This is most important because we will be dealing with the string family. These instruments are not as visually exciting as the woodwinds or the brasses. They also do not have such great changes in timbre as the other families of the orchestra and for this reason they will require more advance preparation. After all, the second grader will see little difference between the violin and viola during the classroom demonstrations.

3. The string bass is an important member of the string family and although it is not used in performing string quartets, it should be demonstrated in the classrooms. We hope to hire second violin players who will demonstrate the string bass in the classrooms, but will play second violin for the assemblies.

4. During the next grant period, we look forward to the passage of this project from federal funding (See Part II, Six). Exactly how this is to be accomplished is still pending.

Exhibit I

A Unique Program for the Performing Arts
in
The Elementary Schools of Bergen County

sponsored by

The Elementary and Secondary Education Act

1967-68

The Brass Quintet

Project Headquarters
176 Union Street
Ridgewood, New Jersey
444-9600

Introduction

It is hoped that this small pamphlet with its pictures of the main members of the brass family will be of use to the classroom teachers in the County in preparing their children for the visit they will receive from the Brass Quintet.

This is perhaps the most exciting family for children because of various sizes and their unusually appealing visual aspects. The notes contained here may serve as a starter for further exploration by teachers and pupils. Most elementary music series have sections on the brass family in one book or another and a check with your music specialist will generally give you the grade level at which this family is discussed.

Other suggested bibliography might include:

Meet the Instruments -	Bowmar Records, Valhalla, N. Y. White Plains 6-2600 (Pictures, filmstrips, recordings)
The Shining Brass -	Lerner Publications Company 241 First Avenue North Minneapolis, Minn. 55401

Any encyclopedia

Pictures of the instruments
have been removed for ERIC
reproduction of this document.

The Brasses

All sound is caused by vibration. Last year most of you heard the woodwind family perform. In the woodwind family the vibration (except for the French horn which plays in both families but is really a brass instrument) is caused by the reed vibrating against the mouthpiece. The vibration in the brass family is made by the lips which act as the reeds did with the woodwinds. The lips are as helpful as the valves in changing the pitch of a note. The brass instruments also have mouthpieces but no reeds. The tighter the lips the higher the note. You can experiment with this yourself by blowing air through your own lips. It will help if you use your first and second fingers over your lips in the shape of a "V". Think of blowing through a toothpick and then through a straw.

There are a number of brass instruments but the four basic instruments are the trumpet, French horn, trombone and the tuba. Brass music is usually written for five voices and so two trumpets are used. Choirs are made up of four voices; soprano, alto, tenor, and bass, and this corresponds to the four brass instruments.

All brass instruments have valves and it is important to remember that the valves make the notes go lower. French horns use rotary valves and the other brass instruments use piston valves. Note the difference when the instruments visit your classroom. Without the valves the only notes they can play is do - mi - sol. When a valve is depressed, the note has to make a detour and take a longer route and we know that longer pipes or bigger bells make lower notes. You can think of many examples, i.e. organ pipes, resonator bells, the bassoon compared with the flute. On the trumpet, if you add approximately six inches of piping, you will get a note one step lower.

The Trumpet

The trumpet is nothing more than a piece of brass tubing about seven feet long which is wrapped around a number of times with valves in the center for convenience. The tube is flared at one end to magnify the tone. This end is called the bell. At the other end it is fitted with a cup-shaped mouthpiece against which the player cushions his lips.

Without the middle valves, the trumpet would be nothing more than a bugle and only play do - mi - sol. With the valves, the trumpet becomes a complicated bugle and can play any note required of it from the "F" sharp below middle "C" to the "B" flat above the treble staff.

The trumpet is the soprano of the brass because of its high pitch. It is the most brilliant of the brass family and is capable of producing the biggest dynamic contrast of any instrument except possibly the trombone in certain places in its register. It goes from very soft to very, very, loud.

The cornet is a close cousin to the trumpet. It is actually the same as the trumpet in all aspects, except that the tubing is more conical than that of the trumpet. This makes the sound of the cornet a bit more mellow and generally the cornet is considered more easy to play. Most children begin on the cornet, and as they develop in their ability, they move to the trumpet.

The French Horn

The French horn is the alto voice of the Brass Quintet. It usually plays the notes lower than the trumpet and higher than the trombone. If it were unwound, the horn would stretch to about fifteen feet.

The horn, like the trumpet, has valves which enable the instrument to play many notes and not just the do - mi - sol notes of the scale. It also has the bell at one end where the player holds his hand, and at other end is the mouthpiece. The hand, placed in the bell, makes the sound less harsh and changes the quality of the tone. Ask the player to demonstrate this when he is in your classroom.

Because of its mellow sound, the horn has found a place in both the woodwind ensemble and the brass ensemble, but is really a member of the brass family as it has no reed.

The horn generally plays from the bottom "A" on the bass clef to the "G" just above the top line on the treble clef.

The Trombone

The trombone is the only brass instrument that does not have valves to make the sound go lower. Instead of the valves, it has tubing that can be extended for the lower notes. This is called the "slide". The further this is extended the lower the note. If you have ever watched a marching band, you will note that the trombone is always first as no one wants to be hit by this slide as it moves back and forth. The trombone has less bends and curves than the other brass instruments, and because of this, it has a comparative straightness and clearness of tone as well as great projecting power even though it is one octave (eight notes) lower than a trumpet. The slide is, in some ways very cumbersome, and for this reason, it cannot approach the trumpet in the ease of playing rapid passages. The trombone is the tenor voice in the brass family.

The Tuba

In ancient Rome, the straight and curled instruments used by the Roman army for marching music were known as tubas. These instruments were in various sizes and lengths with the largest wrapping twice around the player.

The modern tuba, however, belongs to the same general classification as that of the other brass instruments in that it uses movable valves to change the tone. In construction, the tuba uses as much as 18 1/2 feet of conical bore tubing starting at a diameter of one-half inch, getting larger until at the bell of the instrument there may be a diameter of as much as thirty inches. Added to this tubing are various lengths of cylindrical tubing coupled to the valves that lower the notes of the 18 1/2 foot portion.

The tuba is known especially for its quite mellow tone which enables it to blend very well with the trombone, French horn, trumpet and string bass sections of the orchestra.

The tuba is the bass of the brass ensemble and its lowest note is far below even the lowest note on the bass clef, and it can reach only as high as the top line on the same staff.

Exhibit II

Example of Schedule for One Ensemble for School Year 1967-68

Bergen County Elementary Schools

Sent to District Coordinators for confirmation June 1967

Lyndhurst

Sept.	25		Roosevelt
	26	AM	Columbus
		PM	Washington
	27	AM	Lincoln
		PM	Washington
	28	AM	Jefferson
		PM	Jefferson & Lincoln Programs
	29		Franklin
Oct.	2		Sacred Heart
	3	AM	" "
		PM	St. Michael's
	4	AM	" "

Franklin Lakes

Oct.	9		Franklin Avenue
	10		Colonial Road
	11		Most Blessed Sacrament
	12		High Mt. Road

Haworth

Oct.	13		Haworth Public School
	16		" " "
	17		Sacred Heart

Old Tappan

Oct.	19		Charles DeWolf
	20	AM	Demarest
		PM	Charles DeWolf

Allendale

Oct.	23		Brookside
	24	AM	"
		PM	Hillside
	25		"

Harrington Park

Oct.	26		Harrington Park School
	27		" " "
	30		Our Lady of Victories

Maywood

Nov.	2		Memorial
	3		Maywood Avenue
	6		Our Lady Queen of Peace
	7		" " " " "

Emerson

Nov.	13		Memorial
	14		Linwood
	15		"
	16		Assumption

Mahwah

Nov.	17		Commodore Perry
	20		Joyce Kilmer
	21	AM	" "
		PM	Holy Cross Lutheran
	22	AM	Immaculate Heart of Mary
	27	AM	Betsy Ross
		PM	George Washington
	28	AM	Betsy Ross
		PM	George Washington
	29		Immaculate Conception

Oakland

Nov.	30		Dogwood Hill
Dec.	1		" "
	4		Heights School
	5		" "
	7		Our Lady of Perpetual Help
	8		Valley
	11		Manito
	12		"

River Vale

Dec.	13		Roberge
	14	AM	"
		PM	Woodside
	15		"
	18		Holdrum
	19		"

Example of Schedule for One Ensemble for School Year 1967-68 (Cont.)

Bergen County Elementary Schools

Leonia

Jan.	3		St. John's
	4		Anna Scott
	5		" "

Fort Lee

Jan.	8		P.S. #1
	9		P.S. #3
	10		P.S. #4
	11		P.S. #2
	12		Holy Trinity
	15		Madonna

Edgewater

Jan.	16		George Washington
	18		Holy Rosary

Englewood Cliffs

Jan.	19		North Cliff
	22		Upper School
	23	AM	South Cliff
		PM	Upper School

Lodi

Jan.	24		Washington
	25	AM	"
		PM	Wilson
	26		"
	29		Lincoln
	30		"
Feb.	1		Roosevelt
	2		Columbus
	5		St. Francis
	6		St. Joseph

Garfield

Feb.	7		Woodrow Wilson
	8		Mark Twain
	9		Washington Irving
	13		Lincoln
	14		Roosevelt
	15		Columbus
	16		Jefferson
	19		Mt. Virgin
	20	AM	Our Lady of Sorrows
		PM	Holy Trinity
	21		St. Stan's
	23		Holy Name

Closter

Feb.	26		Tenakill
	27		Hillside
	29	AM	Hillside
		PM	Village

New Milford

Mar.	1
	4
	5
	7
	8
	11

Glen Rock

Mar.	13		Byrd
	14		Central
	15		Alexander Hamilton
	18		Coleman
	19		"
	21		St. Catherine's
	22		" "

Westwood

Mar.	25		Washington
	26		"
Apr.	1		George School
	2	AM	" "
		PM	Berkeley
	3		"
	4		Ketler
	5		"
	8		St. Andrews
	9		Our Lady of Good Counsel
	10	AM	Zion Lutheran

Ramsey

Apr.	22		Middle Grade
	23	AM	" "
		PM	Tisdale
	24		"
	25		School Street
	26		Hubbard
	29		St. Paul's

etc.

Exhibit III

September 6, 1967

Memo to: All District Coordinators connected with the Title III Music Program - Brass Ensemble visit during September and October

From: Richard L. Bloch, Project Administrator

Subject: Music teachers demonstration by Title III Brass Ensemble

All school districts to be visited by the brass ensemble during September and October are invited to a lecture demonstration to be presented by one of the brass ensembles on Tuesday, September 12th at the Education Center Annex, 176 Union Street, Ridgewood, N. J. at 3:45 P.M.

We hope that all music teachers of the districts involved, as well as others who may be interested, will be able to attend this meeting as we have learned that teachers are more able to prepare pupils if they clearly understand what is to take place.

Although the ensemble will only have had a few days rehearsal, we will try to prepare a brass tape and also hope to have pamphlets ready for distribution which can be used by classroom teachers.

KINDLY INFORM THOSE IN YOUR DISTRICT WHO YOU FEEL WOULD BENEFIT FROM SUCH A BRIEFING SESSION.

Exhibit IV

FIRST TRUMPET ____________________

SECOND TRUMPET ____________________

FRENCH HORN ____________________

TROMBONE ____________________

TUBA ____________________

FIRST TRUMPET ____________________

SECOND TRUMPET ____________________

FRENCH HORN ____________________

TROMBONE ____________________

TUBA ____________________

Exhibit V

A Unique Program for Understanding the Performing Arts

TITLE III - Music
49 Cottage Place
Ridgewood, N. J.

PROGRAMMED TAPE NUMBER TWO

The accompanying tape is for your use in helping prepare classes for your visit by the Brass Quintet. This tape will require a good deal of listening on your part to make it useful as it is not intended to be a mirror of the assembly that will be used in your schools. It is intended to be a learning experience for your children.

The tape is to be played at 7 1/2 and generally requires a half-hour of class time with explanation. As the RPM's of each recorder are different, it is suggested that you use one tape recorder and mark the number for your recorder at the beginning of each selection. Only the selections you feel are important should be used in the lower grades. No doubt you will want to use the pictures of the brass family of instruments in class preparation.

You are reminded that this tape is for educational purposes only and copies may be made for use in your schools. This tape is not to be used for personal or professional purposes.

SEQUENCE #1

Trumpet	Scale Leonore Overture - Beethoven William Tell - Rossini (two trumpets in unison)

SEQUENCE #2

French Horn	Scale Siegfried Horn Call - Wagner Theme from "Gun Smoke"

SEQUENCE #3

Trombone	Scale Theme from Lohengrin - Wagner On the Street Where You Live - Lerner and Lowe

SEQUENCE #4

Tuba	Scale Don Juan - Strauss Theme from Tubby the Tuba

PROGRAMMED TAPE NUMBER TWO (Continued)

SEQUENCE #5

Die Bankelsangerlieder - Anonymous
(The Bench Singer)

In this piece, the high instruments carry on a discussion with the lower instruments of the Brass Ensemble. The work has a melodious quality and shows the sonorous qualities of the Brass Ensemble.

SEQUENCE #6

Symphony for Brass Choir - Third Movement -
Victor Ewald

This is a spirited march. Each instrument has the melodic line and this movement is written in the sonata allegro form.

SEQUENCE #7

This Ol' Man - arr. R. Nagel

In this arrangement of this familiar tune each instrument has the melody and at one point, if you listen carefully, you can also hear the melodic line of Columbia the Gem of the Ocean.

SEQUENCE #8

Sonatine - Third Movement - Eugene Bozza

An extremely difficult high spirited piece. The continual change of tempo gives the piece its appealing nature. Instruments are muted in the middle section. Unlike other pieces, this is a specific Concert piece for Brass Ensemble.

Exhibit VI

Responsibilities of District Coordinators

Before the Ensemble Arrives:

1. Be sure that all dates are set with the individual schools. Again, this includes non-public schools within your district.

2. Be sure that principals are aware of the nature of the program and how it will operate in their school.

3. If the principal wishes, it is sometimes helpful to have mothers or upper grade instrumentalists take the individual musicians from class to class to introduce the members and watch the clock for the proper interval. This is not a must and is at the principal's discretion.

4. Be sure that all elementary music teachers in your district are notified of the orientation program. BE SURE THAT ALL NON-PUBLIC SCHOOL PRINCIPALS ARE ALSO NOTIFIED OF THIS DATE AS THEY ARE WELCOME TO SEND REPRESENTATIVES.

5. Be sure the school assembly times are understood by the ensemble. Should the ensemble be in your school more than one day, arrange so that there will be classroom demonstrations and assemblies on each day. Doing only classrooms one day and assemblies the next is difficult as the drugery of so many demonstrations takes away from their vitality.

6. See that the individual schools have the classroom door check sheets and that these sheets are on the outside of each door. If guides are moving the musicians about the school, be sure that they check off the instrument after the demonstration in the room.

7. Blue pamphlets have been prepared to explain the brass instruments to the classroom teacher. These are distributed at the orientation program. It is impossible to have one for each teacher as thousands would be required and our budget does not allow for such an expenditure. We hope that the District Coordinator or Principal will be able to figure out some means of distribution. The teacher should feel free to use whatever materials she feels are pertinent to her class as well as the pictures to help her pupils.

When the Ensemble Arrives:

1. We will see that the ensemble arrives at the school building at 8:45. They will have to have a warm-up space and then will be ready to move from class to class. Someone should meet the ensemble at the school building.

2. The ensemble should have a short break sometime during the morning. A cup of coffee might be in order here.

3. Inform the ensemble of the noon dismissal time and when the programs will be in the day and which level they will be performing for. i.e. lower or upper elementary.

4. Appoint someone to introduce the ensemble at the assembly - either yourselves, the music teacher or principal. Someone known to the pupils. The same person should be ready to dismiss the assembly. The group will indicate their last number to facilitate dismissal.

Responsibilities of District Coordinators (Continued)

5. Inform the ensemble of possible places for eating lunch. They would like a simple sandwich and are not interested in the finest restuarant in town.

6. The group will need five music stands and five straight chairs for the assembly program. If your assembly room needs a mike, we will try to use it though we would prefer to run the program without it.

7. Individual classroom teachers should feel free to refuse an ensemble member entrance if the class is in an activity that cannot be disturbed. In such cases, the ensemble member will try to return later in the day. It is desirable that they have a free flowing schedule. Oftentimes principals want to schedule them at ten minute intervals in some elaborate way. This does not work well and we lose considerable time.

NOTE: IT IS MOST IMPORTANT THAT THESE POINTS BE DISCUSSED WITH THE PRINCIPALS OF THE NON-PUBLIC SCHOOLS IN YOUR DISTRICT. Please take an extra copy of this flyer for them, if you wish.

Exhibit VII

Sample Program for Lower Elementary Grades

Objective: Demonstrate styles of music characteristic of brass instruments on an elementary level, Grades K-3.

Outline of the Program: Reintroduce each member of the Quintet. Each plays first two measures of his own part to the first selection. Audience hears how the sound of the group changes as we add each instrument as well as hearing the relationship of the instruments to each other.

Nun Danket alle Gott-Crüger, 1684 (chorale).

Explanation that the piece was a chorale and might be heard being sung in church around Thanksgiving and that the next is a more exciting style that might be heard at a football game or at a parade.

Semper Fidelis - John Philip Sousa
Arr. Julian Menken and Samuel Baron.

Announce that the next selection is in the style of a fanfare. Relate to the march style, and include that fanfares are usually loud, short, and used to get the attention of an audience.

Fanfare - specially composed by Kensey Stewart,
Composer-in-Residence, Ridgewood Public Schools.

Review what had already been played and indicate that the next piece is a saraband which is a contrasting style from the others. Sarabands are usually soft, slow and pretty.

"Sarah Banned," from Three Headlines by
Wilfred Roberts.

The next selection is a round. Explain what a round is and that it sounds good on the brass instruments as well as when sung. Play the melody first in unison, then in the round.

Frere Jacque

The next selection is in a popular style. Explain that much popular music can be played by the traditional brass quintet, although it must be rearranged from the medium of guitars and voice.

Yesterday - popular by the Beetles, arr. by
Anthony Prisco, a member of the quintet.

This is to explain the style of program music (for the children, music that tells a story).

Impression of a Parade - Samuel Baron. Based on
"When Johnny Comes Marching Home".

For a finale, we play a selection in the fun style. We call it this "because we have fun playing it and we are sure you will have fun listening to it."

This Old Man, arr. Robert Nagel

Duration: Approx. 22 Mins.

Exhibit VIII

Sample Program for Upper Elementary Grades

Objective: Melody, harmony and rhythm

Fanfare from Five Miniatures by Robert Starrer

That was a flashy, complicated piece of music, but it was made up of simple elements which are basic to all music; today we hope to explain to you what those elements are.

When a composer writes a piece of music, he usually starts with a melody. Here is a melody that is familiar to all of you.

Frere Jacque (unison)

If all of us played the same melody like this all of the time, it might sound pleasant once or twice, but soon it would become boring. For this reason, composers use many different devices to make the melody more interesting. One way is have many people play the melody at different times. When the same melody is played at different times, it is called a round.

Frere Jacque Round

You have heard a familiar round; here is an unfamiliar melody we can use as a round.

Canon from Five Miniatures by Robert Starrer

That is an unfamiliar melody, but it can make a round all the same. As you listen, try to count to yourselves how many times this melody is played.

Starrer 3rd Movement

How many think it was played 6 times?, etc. For those who had the right answer, very good. All of you have learned one good way to listen to this kind of music.

So far we have heard a melody played in unison and in a round. Our next selection will contain both of these devices, plus imitation. Imitation is just like a round, except the melody starts on different notes. Here is a piece of music that makes good use of imitation.

Intrade from Three Pieces by Johann Pezel (1634-1694)

You've heard Frere Jacque with just the melody and you've heard it with a special kind of imitation called the round. Another way to make a melody more interesting is to add harmony. One kind of harmony consists of playing many different notes which sound nice together beneath the melody. Listen now to Frere Jacque played with harmony.

Exhibit VIII

Sample Program for Upper Elementary Grades (Continued)

Frere Jacque with harmony

We use this kind of harmony in many songs. Here is another melody without any harmony.

Saraband from Three Pieces by Johann Pezel (melody only)

Just like Frere Jacque, that sounds nice, but it would be much more interesting with harmony. This is one harmony we could add beneath that melody to make it more interesting.

Saraband (harmony only)

That sounds pleasant to the ear, but when we put both together, it is completely enjoyable.

Saraband (complete)

Changing the harmony makes any melody sound different. This is how different Frere Jacque sounds when we change the harmony.

Frere Jacque (different harmony)

That style of harmony is used in many popular songs we listen to today. Songs by the Beetles, for instance, sound especially good with this kind of harmony. Here is the song Michelle played with this different kind of harmony.

Michelle written by the Beetles. Arr. by Anthony Prisco

So far we have discussed melody and harmony which are two important elements of music. The third and last element of music is called rhythm.

Rhythm can be called beats or beat patterns, and the two basic rhythm patterns are 2 and 3. The two beat pattern sounds like this:

(Count) 1 2, 1 2 (tuba) um pa um pa

and the 3 beat pattern sounds like this -

(Count) 1 2 3, 1 2 3 (quintet) um beep beep, um beep beep

Frere Jacque as we played it before was in the 2 beat pattern and this is how it sounded:

Frere Jacque (harmonized, count two measures, tuba two measures, then quintet four measures)

The most common music using the 2 beat pattern is the march. When you listen to this march, see if you can count the 2 beat pattern to yourselves.

Exhibit VIII

Sample Program for Upper Elementary Grades (Continued)

This Old Man. Arr. by Robert Nagel

Now listen to Frere Jacque again and see if you can hear something different in it.

Frere Jacque in 3

If some of you haven't already guessed, we played it in our other important beat pattern, the 3 beat pattern. Listen again.

Frere Jacque (count 2 measures, accompany 2 measures, complete 4 measures)

We try to anticipate the tone of the audience and often substitute music which we feel will be accepted better by the audience. For example, the Maurer Scherzo might be replaced by Bluesette, specially arranged by Anthony Prisco. This piece might be introduced in the following way.

The three beat pattern has traditionally been used in music for dancing, such as the waltz. What we will play for you today is a new treatment of this old style, known as the jazz waltz. As you listen to this jazz waltz, try to count the three beat pattern to yourselves.

The 3 beat pattern is most commonly used in music for dancing, and one such dance is the waltz. This next selection is a waltz and uses the 3 beat pattern.

Scherzo from Scherzo and Lied by Ludwig Maurer (1789-1878)

Following either waltz selection the Wilfred Roberts arrangement of Dixie by Daniel Emmett is added. Realization that meter changes alter the character of a melody was made by listening to Frere Jacque in the two beat patterns. This is reinforced by Dixie, which is arranged in the traditional 2/4, then in 3/4, then a 4/4 beguine rhythm, and finally in a jazz rhythm.

Dixie by Daniel Emmett. Arr. by Wilfred Roberts

Our last piece is similar to the very first one we played, but now you can understand it better because you have learned about the basic elements of music: melody, harmony, and rhythm. This piece has melodies, melodies with imitation, harmony, and many examples of the two basic rhythm patterns.

Since this is our last piece, we would like to thank you for having us in your school today. You've been a fine audience, we've enjoyed playing for you, and we hope you know more now about the basic elements of music.

Arnold, Bozza, Sanders, Bahl, etc. Last movement from any large work which satisfies requirements.

Note: All arrangements of Frere Jacque by F. Joseph Furst.

Exhibit IX

Typical Day in the Normal 14 - 16 Classroom Elementary School

8:45	Ensemble arrives at the elementary school. Approximately twenty minutes for: Warm-up Meeting host mothers Ensemble leader receives information from principal and/or school music specialist concerning school geography, locations of grade levels, exact assembly times and lunch schedules as well as other pertinent information unusual to the particular school.
9:05 - 12:00	Individual ensemble members visit each classroom for approximately ten minutes and discuss the instrument.
12:00 - 1:00	Lunch
1:15 - 1:45	Assembly for primary grades
2:00 - 2:45	Assembly for intermediate grades
2:45	Fill in school evaluatory record for project headquarters

Exhibit 10

GROUP I

Ridgewood - R. L. Bloch 444-9600

Mar. 4		Somerville (32)	S. Pleasant Avenue
5	AM	Rehearsal	
	PM	Somerville Annex	Kenilworth Road
6		Somerville	
7		Ridge (22)	325 W.Ridgewood Avenue
8		Ridge	
11		Mt. Carmel (25)	Passaic Street
12		Orchard (18)	230 Demarest Street
13		Mt. Carmel	
14		Travell	340 Bogert Avenue
15		Travell	
18	AM	Travell	
	PM	Rehearsal	
19	AM	Hawes (8)	531 Stevens Avenue
20		Glen (14)	865 E. Glen Avenue
21		Willard (24)	601 Morningside Road
22		Willard	

Palisades Park - Vincent Calabrese 224-6513

Mar.25	Lindbergh (25)	Glen Avenue
26	"	
27		
28		
29		

Tenafly - E. Brock Griffith 262-6171

Apr. 1	Mackay (15)	Jefferson Ave. & River Edge Road
2	Maugham (14)	Magnolia Avenue
3	Stillman (16)	Tenafly Road
4	Smith (16)	Downey Drive
5	Mt. Carmel (17)	10 County Road

Wood Ridge - Mrs. Hester Tink 991-1818

Apr. 8	Assumption (16)	151 First Avenue
9	Doyle (15)	12th St. & Wood Ridge Avenue
10	Windsor (14)	Windsor Road

Apr.11	Tenafly - Jr.High Sixth Grade Assembly	27 W. Clinton Avenue
12	Good Friday - All schools closed	

April 15 through 19 - Spring Recess - All schools closed

Exhibit XI

February 23, 1967

Memo to: Superintendents of Schools not involved in the Title III Instrumental Music Project-Bergen County

From: Richard L. Bloch, Project Administrator

Subject: Prospects for 1967-68

At the present time, we are preparing the Federal budget for the operation of the Title III Instrumental Music Project during the 1967-68 school year. Several of you have expressed interest in having your districts join the Project; some of you submitted the necessary material for joining too late last year to be included.

At the present time, we have no authority from the Office of Education to extend the coverage of the Project, but we feel that the request should be made since several districts have indicated a desire to participate.

Those schools wishing to enter the project for the first time during the school year 1967-68, will need to send this office on or before April 1, 1967:

1. Letter of intent to participate, covering public and private elementary schools, including grades 7 and 8 only if they are a part of the elementary organization (self-contained classrooms).

2. Copy of legal assurances, together with supporting document. This will include the completion of mimeographed form enclosed, along with a dated excerpt from Board minutes which give formal approval. This latter should be a routine matter as there is no financial obligation for the local board.

On the enrollment information form, attached to this letter, we further need to know whether any non-public schools in your district wish to participate. This is technically a K-6 Project, but if the school includes grades seven and eight in the same building, and these two upper grades are NOT individually scheduled, they may be included, if you wish.

The number of schools involved affects the budget to a considerable extent, and therefore, we are anxious to get your intentions as soon as possible.

As you may know, the woodwind family visited the elementary schools this year, and depending upon the decision of the Steering Committee, the next year's family would be either a brass or string group.

In order to firm up this budget, it is necessary to have the above information by April 1st. Enclosed is last year's Abstract approved by Washington. If you have further questions, you may contact either the Project Administrator or Mr. Joseph Durkin at 444-9600.

RLB-as
Enclosures (3)

A UNIQUE PROGRAM FOR UNDERSTANDING THE PERFORMING ARTS

Elementary and Secondary Education Act 1965 - Title III

The following information is needed by the Project Administrater in order to determine the 1967-68 Budget. Please list such information below and return to: Richard L. Bloch, 176 Union Street, Ridgewood, N.J. 07450 by March 10, 1967.

Town ______________________

Name of Public Elementary School and Principals	Number of Pupils	Grades Covered K-6,K-3,K-8,etc.	Individual Classroom Units	Seating Capacity of Auditorium	Names of Music Teachers Involved
Name of NON-PUBLIC SCHOOL and Principal					

Exhibit XII

November 16,1967

Memo to: Ad hoc Steering Committee

From: Title III Steering Committee

Subject: Meeting - November 28, 1967

The Steering Committee for the United States Office of Education Title III Program, "A Unique Program for Understanding the Performing Arts", is requesting your help by asking you to serve on an ad hoc committee. You were selected because of your involvement with this program and as a representative of either Elementary Principals Association, Bergen County Music Educators Association, or as a representative from the non-public schools.

This meeting will take place at 3:30 on November 28th at Project Headquarters, Education Center Annex, 176 Union Street, Ridgewood, N. J. (444-9600). In order that you will have some time to think about the items that we will discuss at this meeting, the following information has been prepared.

Under Title III of the Elementary and Secondary Education Act, monies were available for innovative and creative projects throughout the nation. This program was presented to the Superintendents of Bergen County as a county-wide program which was to grow from a similiar program that has been conducted in the Ridgewood Elementary Schools for several years. The Superintendents of the County indicated a willingness to participate and a draft of the proposal was written and submitted to Trenton and to Washington. This draft was accepted and the program began in the 1966-67 school year. Of the 69 school districts in the County, 54 are participating.

As the Superintendents of the County are not incorporated, it was necessary, to receive such funds, to appoint a corporate agency for their dispersal and Ridgewood was made "keeper of the flame". The Ridgewood Board of Education also released its Supervisor of Music from half of his responsibilities so that he could act as Project Administrator.

This Grant was tentatively made for three years. Each year another family of instruments was introduced into the program, i.e. first year woodwinds, this year brass, and hopefully, next year the string family.

The Project has run in conjunction with Manhattan School of Music. Each year a committee, appointed by the presidents of the organizations here involved, has selected representatives to screen applicants from Manhattan School of Music to be members of the ensembles participating in this program.

The Steering Committee, noted on this letterhead, has served the Project Administrator well. They meet occasionally, keep abreast of the activities of the program, and have a fundamental knowledge of its operation.

This Steering Committee is now faced with an important problem. It must be decided soon what should happen to this Project when Federal funds are withdrawn. Although we may have one year left on this project, it is necessary that if it is to continue in some shape or form, it must appear on respective school budgets as of next fall for public adoption or funds must be found from some other source. With this in mind, the Committee is requesting your opinions and discussion as to the direction they should take. It has made this request hoping that as many representative communities and ideas as possible be represented. Aside from the Steering Committee, other members participating in this committee are listed at the conclusion of this communication.

The present Project Administrator indicated to the Steering Committee that the Ridgewood Board of Education has lost the services of this staff member for a long period and that he planned to return to the Ridgewood staff as soon as his original three year term was completed.

It is impossible to evaluate the program in terms of what effect it has on children. What knowledge and how they are sensitively brought to musical understanding depends on so many factors, but by the same token, a few facts and figures should be shared with you before you attend.

The program covers approximately 200 public and 75 non-public elementary schools. It reaches about 153,000 children, plus administrators, teachers, etc. The original request was for $89,390. Budgetary items include not only salaries but equipment and supplies purchased, i.e. music library, tape recorders, stands, office equipment, etc.

Participants

Bergen County Elementary School Principals Association

Mr. Leslie Wilding
Ramsey, N.J.
Mr. Stephen F.D. Shea
Closter, N. J.
Mr. Charles F. Lyons
Fair Lawn, N.J.
Miss Muriel Merkt
North Arlington,

Bergen County Music Educators Association

Mr. D. Covert
Lyndhurst, N.J.
Mrs. Mary Nallin
Saddle River, N.J.
Mrs. Gladys Fish
River Edge, N.J.
Mr. Vincent Dente
Bogota, N.J.

Non-Public School Representatives

To be selected at a future date.

Exhibit XIII
November 29, 1967

Memo to: Members of Ad Hoc Music Committee - Title III

From: Richard L. Bloch, Project Administrator

May I extend my thanks along with the Steering Committee for your assistance in helping us bring our objectives more into focus. I felt that a good deal of positive thought went into our November 28th meeting, and I hope that we can pick it up with some action.

The three points that came out of this meeting seemed to be:

a. The need for preparing some sort of proposal listing aims, objectives and possible types of programs.

b. The need to explore at the present time the position Mr. Hay, County Superintendent, might have toward continuing the program through the various district superintendents and the relationship of the non-public schools to the program.

c. The third and important factor was that the base of the program should be broadened to include not only instrumental work but all types of performance. This probably will necessitate dropping the classroom work and an extension of the assembly idea for performance.

Regarding item (a), I will, after the first of the year, get together with Mrs. Kramer and Mr. Wilding, and any others you may suggest, to prepare the proposal.

Regarding item (b), it may be well if we asked Mr. Cioffi and Mr. Pickering to make exploratory arrangements with Mr. Hay. If you wish me to be involved in these arrangements, feel free to let me know. Perhaps we can have some indication from them before the next meeting of the original Steering Committee.

RLB-as

ED039262

NARRATIVE REPORT

A Unique Program for Understanding the Performing Arts

OEG 1-6-661476-1814

Ridgewood Public Schools
Ridgewood, New Jersey

Budget Period July 1, 1967 - September 30, 1968

Attachment to OE Form 4382

VOLUME II

REPORT ON WOODWIND FAMILY

April 1, 1967

TE499 863
Part II

The forementioned abstract is implemented as follows:

There are two woodwind ensembles employed in the Project. They arrive in the school before the beginning of the school day. After a short warm-up period, each member of the ensemble meets a corresponding parent who has been selected in advance. This parent takes the individual ensemble member from class to class at ten minute intervals. During this time, the instrument is explored; single and double reeds are explored, the instrument is taken apart, examples of literature for the instrument are played. This is followed by a brief question and answer period. After the ten minute interval, the helping mother steps in to take the ensemble member to the next class.

The parents who have been involved in the program, five from each school, have served the project well. They know the school building and see to it that no classes are missed because of their possible odd geographical location. Their brief introduction puts the class in the mood to accept the presentation and they keep the musicians moving by stopping the demonstration at the proper time.

Aside from the parents' help in the program, over one thousand parents have seen their tax dollars applied in a meaningful way. The parents have also learned a good deal about the woodwind family and they generally return for the assembly. If auditorium space is available, they often bring other members of the family together with friends and enjoy the program with the student body.

All classes are covered in this manner followed by two assemblies in each school one for the lower elementary grades and another for the upper grades. During the assembly period, which lasts about twenty-five minutes for the younger children and forty minutes for the older children, the instruments are again introduced and woodwind ensemble literature is played. Each assembly is planned for a particular purpose such as contrast in mood, tonal color, melody and harmony, etc.

There are 49 districts and 222 elementary schools in Bergen County participating in this project. Each district has a coordinator who is responsible for the working of the ensemble while they are in his district. District Coordinators are appointed by the Superintendents and are called in for an organizational meeting long before the ensemble is scheduled in their system. At this meeting, they are given the material necessary for the proper functioning of the ensemble visits. Anywhere from three weeks to a month before the ensemble is to visit a district, all elementary music teachers are invited to an ensemble presentation. During this time, they meet the ensemble, hear a sample program, and receive a sample tape which demonstrates the individual instruments as well as contains selections that will be heard during the school's assembly programs. Along with the tape is a short study guide giving the name of the instrument playing (See Exhibit I), the name of the composition and composer, and a brief description of each piece played. The tapes are timed for a thirty-minute classroom demonstration.

A Steering Committee is helpful to the Project Administrator. Its function is to be knowledgeable on all matters pertaining to the working of the Project as well as to be informed regarding budget, selection of ensembles and observation. The Committee consists of two music educators, two elementary principals and one representative from the non-public schools.

In order to accomplish these objectives two ensembles are hired on a contractual basis, the same as school teachers. One ensemble works five days per week and the other three days per week.

The program is designed for three years in order to cover the three major sections of the symphony orchestra i.e. the woodwind family, the string family, and the brass family.

PART II-NARRATIVE REPORT

1. (a) Effect of the project on the participants by briefly stating the major objectives of the project and techniques used in evaluating the extent to which these objectives were achieved.

While the objectives contained in the abstract and brief submitted to your office are valid and important, we have found that there is an even greater need for association with orchestral families. There is a general knowledge of the orchestra because of the great use of recordings, but there is little knowledge of the individual sounds and their production that make up the orchestra. There is little understanding of the truly beautiful clarinet tone and how it is produced. If there is some knowledge, it is often stereotyped into ideas that the oboe makes snakes rise from baskets and the bassoon is the comedian in the orchestra. These concepts cannot be changed by using phonograph records and pictures. They seem to change only when children come into contact with live, practicing musicians, who are able to take the instrument through all of its ranges with their tonal colorings and shadings, as well as play some of the great literature written for the instrument.

The purpose of the program is to create a knowledgeable and informed citizenry, a citizenry who can understand and appreciate. It is also true that many of these young people will be our nation's future musicians and more often than not, the selection of the instrument they will study is made while in elementary school. Such a program as this can be helpful in the proper selection of the instrument according to the wishes of the child.

May we hasten to add that this program does not aim to interest students in playing instruments. Its purpose is to create a knowledgeable and informed citizenry and to bring live practicing musicians into contact with children.

As pointed out in the school evaluation section of this report, less than one percent of the schools involved have ever had a professional music program in their schools, even if this program were only to be a few musicians arriving, opening their cases, and playing a program. This is the situation that exists within a stone's throw of the greatest center for the performing arts on the face of the globe! It is no wonder that there is a desperate cry from all areas of our country for competent players and for understanding audiences.

All over our country, centers for the performing arts are springing up. This is an exciting development, but much has been said about the audience that will use them. It has been stated that the present audience is approximately one per cent of the population. The United States Commission on the Arts and Humanities has compared our efforts in broadening this audience with atomic warheads and pea shooters. The Rockefeller report has stated the case for an informed citizenry, and it would appear from all information now available that the solution lies in broadening the skills and understandings in the child's education so that he will be prepared to accept and be aware of his heritage. In what is being done, the major emphasis is on the secondary school level and yet, from the results of this report, one might wonder if the activities on the elementary level are not just as important. Without question, the attitudes and interests begun in grade school are those which will guide the students through their future cultural experiences. It would seem that children seem to need to feel the life and fibre of their cultural inheritance while still in elementary school. To begin reading or math on the seventh grade level would bring justified shouts of outrage from citizens, why then should not a child begin his involvement with what is artistic in his early years of training?

This may appear to be a 'left-handed' way of stating the effect of the objectives accomplished with this Grant, but the writer is left-handed and if he could take you from class to class and hear the questions, see the interest expressed by even first graders, and see the look of knowledgeable understanding on the faces of hundreds of children in assemblies, you would realize that the fields are white and the time for gleaning is long overdue. To ask if these objectives have been achieved is like asking if you can play the piano. It all depends on who is being asked . . . . . . Arthur Rubinstein or Jimmy Smith!

In this connection see Mrs. Jennings' (bassoon) narrative report on the effect of the program on children. She is quite right in her statement and the effect is really a long range one. The project office receives so many pictures and thank you notes from children all over the County but the real values are those in which the visual image of the instrument together with the various types of sound it can make are implanted in the child's mind for his lifetime. Added to this is the concept of the place of that instrument together with the other members of its family and its function in the total instrumental spectrum.

Without question, through this Grant the Federal Government has made a giant step in the right direction. One day each year the total elementary school is involved with music - its sounds are heard coming from every direction. Children are involved, not with histories of composers and discussions of compositions, but with the 'sound' itself. They can ask questions of a live, practicing musician. They can hear the best of tone quality, they see an instrument come apart and be put back together again, they hear what it sounds like in its low, middle and high register, they can, in effect, project themselves into their musical heritage.

It is difficult to relate the outcomes received in terms of precise statistics. On the whole, the response indicates that pupils, teachers, principals, and music educators find, in this program, something that has meaning and relates to their work. Although the ensemble members only appear in the school for a day, the impact is large and the teacher, through advance preparation and follow-up, can have an exciting unit of work which is continuing.

The evaluatory form submitted later in this report is the initial effort at this sort of thing. While it does give the project office a strong indication of the program's success, we feel that it could do even more and at present the Steering Committee is looking into its revision.

Estimated Cost of Evaluation

None other than the time taken by hundreds of individuals to fill out the evaluatory form. Forms were tabulated in this office by the project secretary. The only direct cost to the project would be office supplies.

Evaluations by Ensemble Members in Title III Project

COPY

Philip West, Oboe -

The advantages of this program are many and important. The child who hears live music and meets live musicians on an intimate basis has the real advantage of feeling that music and musicians are a natural part of life-this is especially important when "canned" and indiscriminate music permeates our lives.

We have discovered that the most pressing problem is too many classrooms in one day. The musicians also must have sufficient rehearsal time programmed in advance and adhered to strictly. It seems to me that having no more than 14-15 classrooms plus two concerts in one day and having two or three rehearsal days in a month are essential to keep both the musicians and the program fresh. And we have learned that the children are always aware, in one way or another, of the performer's mood.

Plans should also be made in the budget, if at all possible, to pay the musicians for work outside the regular program - evenings, holidays, etc.

Dorothy Habig, French Horn -

The Title III music project provided an excellent opportunity for youngsters to come in contact with "live" music and professional musicians. The employment of a quintet gave them an idea of what chamber music is, how it is different in sound than the orchestra or band they are used to hearing.

Visiting individual classrooms enabled me as a musician to present a "live" picture of the French horn, its sound and characteristics, to the children. I tried to clear up any misconceptions they may have had about this instrument and music in general. Playing for the children gave me an opportunity to receive a response from the children; this response of course is gratifying to the performer.

The music we performed, alone and as a quintet, gave the children an example of how music is used as a means of communication between performer and listener.

I hope that in future programming the average number of classrooms will not exceed fifteen or sixteen so that the musicians don't have the feeling of being "pushed" through the classrooms.

Murray Colosimo, Clarinet -

This project has succeeded very well in it's initial purposes, that is:

1. It brought a performing musician-artist close to the students.
2. It familiarized the students with the woodwind instruments.
3. I am sure by an observation of response that many students were motivated to take up some of these instruments. Those who already were playing instruments were motivated to become as good as the performer.
4. It generally has raised the public education and the understanding of an art.

COPY

5. It has gone beyond "Young audience concerts" by involving the students before and during the concert into the music on the stage.

For the students, this project's programming has been nothing but favorable to both the learning and experience situation. However, to the musician-artist many more considerations must be met. Bringing a musician-artist into the classroom is a lot different than bringing a "music-educator" into the classroom. The so-called "music-educator" could not accomplish the most important purposes of this project. These considerations deal with the following:

A. Time: The giving of sixteen classrooms and two concerts to an artist-musician each day will do nothing but crush him. He can not itemize and analyze his instrument sixteen times the same way in the same day. A musician-artist cannot bring a true musical experience to a class in a concise ten minutes.

B. Programming and rehearsals: More of these are needed to give a worthwhile performance. (Approximately four rehearsals per month). It also re-establishes rapport among the musicians in the various pieces in the program.

C. The musician, not the music-educator, should be payed for extra performing and overtime work.

Of the hundreds of classrooms I have visited, the students never failed to prove exciting, responsive, and marvelous listeners. They are, after we (the quintet) have done with them, a good, responsive, critical audience, and ready to listen to music quite a bit further than they have before.

Martha Todd, Flute -

The Title Three Project which has sponsored a part-time and a full-time woodwind quintet in Bergen County, New Jersey has been most important to the advancement and development of children's understanding of music.

By having musicians reach each child, first on the classroom level where the children could raise questions, and then in a concert situation, the children have been able to see that musicians are tangible people and not just those that one sees far off on a stage or hears on radio or records. While the child may not recall every fact handed to them, they will retain a concept of music, which will, in a small way, make them more aware of music in our culture. I feel that this is necessary in our society, and that this project has been successful in furthering the education of those children involved.

As a member of one of the woodwind quintets it has been a pleasure to work through an office which was well organized and efficiently run. Such is the office of our project administrator, Mr. Richard Bloch.

Evaluations by Ensemble Members in Title III Project (Continued)

COPY

Rudolf Aurori, Bassoon -

I believe that the Title III music project achieved its aims (stated in abstract). First of all it created a learning situation which many children up to this time never had the opportunity to take advantage of. Even though many of the children have been to live musical performances before, our program gives to the child that something extra that most performances or concerts don't give. That something extra is the close contact that each musician in the group has with the school children. Our presence in the classroom makes the child enthusiastic and inspires him to learn about something in which he may never have had an interest in before. This is because music teachers can not really get across to a child what an actual performing musician can. In fact, I think we sparked so much enthusiasm that after awhile you could see children asking very intellectual questions about the instruments; they were even picking out their favorites and were drawing pictures of them. To me all of these things show signs that the project is a success.

I feel that certain improvements could be made to make next year's program even more effective. A stress should be made to the importance of the tapes. I"m sure that many of the teachers never even use them. More and better use of the tapes would make our classroom and concert presentations even more effective. Classroom teachers should be made aware of the main objectives of the program. Many teachers considered our classroom presentations mere entertainment rather than a learning session. Interested teachers had responsive students while teachers who marked papers or left the room while we were there tended to have unresponsive students. School principals should be informed that their teachers shouldn't leave the room because most of us are not qualified to assume the responsibility of a class. Large schools that require two days of visitation should have one concert each day to break-up the monotony of constant classroom visitations.

Polly Jennings, Bassoon

The people who could evaluate the Title III project best are the children of Bergen County ten or twenty years from now. I really believe that this one day we spend in their school makes such an impression on such a large percentage of these children that it won't be completely pushed into the backs of their minds for quite a while and that in many cases future experiences in music will call this one back to mind.

I'm sure, from their point of view, this is also the least painful and most pleasant way to learn so many important musical concepts in such a short time. In fact they don't even realize how much they do learn. Even if each one of us walked into each class and said, "This is a --- and it sounds like this" then played a typical excerpt; even the slowest child would have compared the sight and sound of each one with each other one and come to some conclusions. Then his observations would be summarized by the whole ensemble playing later in the day.

Children really do like to compare. I'm sure they all decide in their own minds which one of us they like best and compare notes with their friends. I've caught many discussions on this subject in hallways and cafeterias. Some children take little surveys by asking the same question of each player, such as: "How many notes are on the instrument, or how high can it play, or worst of all how long and how often do you practice." By the end of the morning they have tabulated the results. Who has the most notes, who plays the highest, and who is the laziest. This is more than we know for sure.

This makes me think we could even do more to point up the similarities and differences of the instruments of one family. If a child asks one of us to play something that he has heard another of us do, he really does want to compare the sounds or find out the limitations. One boy wanted to hear the flute part of Peter and the Wolf on the bassoon. I didn't happen to have it under my fingers so I explained to him that higher instruments can play faster and that a part like that would sound ridiculous on the bassoon. I'm sure the reason he asked is because, try as he might, he could not imagine how it would sound.

There is a direct relationship between the interest shown by the school officials and teachers and that shown by the children. This is true for two reasons. One is that the more interested the teachers and or principal is in the project or in music generally, the more time and effort is spent in preparation for our coming. The other is that the children respect and follow the examples set by these people; and the amount of respect paid to us and our profession by the teachers and principal is noticed conciously and unconciously by the pupils.

Needless to say the more we know about something the more interest we have in it. This is the reason for emphasizing advance preparation by the music and classroom teachers. Many teachers have told us, as if they expected a reaction of surprise, that they didn't know anything about these instruments. Why don't they try to find out something before we get there? The music teachers usually have a limited time to spend with each classroom on this project. Some of them have done a very good job, but they all need the help of the classroom teachers who can really do a lot with a very little cooperation. Some teachers have done things like organizing little research projects or even having pictures to copy. I'm sure this takes very little time, yet it does wonders for evoking interest and questions in children (also in teachers).

Polly Jennings (Continued)

This brings us back to my other point. When a teacher greets us at the door, then proceeds to catch up on grading papers as we talk, she is not only insulting us but setting a very bad example for her class. Even a child who would like to show an interest is discouraged by seeing his teacher bury her head in the papers. The child will tend to think the demonstration is not worth his full attention. We always have a very bad response in these rooms. (For some reason the men teachers never seem to do this). Also, when a teacher has spent some time in preparation for this thing, she or he can hardly help being interested and showing it. Too bad some people don't realize this. The lack of interest and preparation is generally truer in the Catholic schools.

Briefly now, since I know everyone else will go into detail, from our point of view:

I'm sure you could never get me or anyone who did this full time to do it again under the same conditions. No salary would make this a bearable permanent job for a musician.

The main problem is the basic monotony of hearing one's own voice talk about the same thing repeatedly 10-20 times in 2 or 3 hours five days a week. This is something which couldn't really be felt by the 3 day group.

A week without one whole day away from classrooms in the middle of it is impossible to get through without making some of our boredom obvious to the children (who see everything).

I am very grateful for the freedom to experiment in different ways to relieve the monotony by changing my presentation. Unfortunately, there is a limit to the number of ways to present the bassoon to a class of young children in ten minutes.

I know I have learned a lot about education simply by judging the effectiveness of my different presentations. I have also learned quite a lot about the workings of schools, principals and communities by my own little methods of comparison.

James Carucci, Flute -

Views on Title III Project:

The educational benefits of this project are manifold, and whatever the criticisms or objections that I or anyone else may voice over its administration, the ultimate purpose and end result of the program will always be justifiable as a big step in the betterment of our educational system. The following, therefore, are my personal views on the areas where I feel that we the performers have certain needs that must be fulfilled for us to do our part well in this program and which have not been met satisfactorily this year:

1. Adequate rehearsal time: The original plan for one rehearsal a week, or nearly that, would have enabled us to change programs more often and achieve a more professional ensemble in our performances which I feel is very important for not only the students, but for our own personal pride and morale; the endless routine of demonstrating daily can

after a time be uncomfortably boring no matter what the circumstances, but with a well rehearsed and polished series of musical programs in our repertoire we would be more tolerable and even more imaginative in our individual demonstrations. I personally feel this rehearsal problem has been the greatest single handicap of this job.

2. Compensation for extra duties.

3. Testing more experimental ideas: High school workshops and programs such as we had in New Milford are very interesting for us and the students.

4. A complete new look at the status of the group as a professional ensemble consisting of professional musicians and not just educators. The attitude towards us and a complete understanding of our position and of our goals is very important to us and the people and children for whom we play. We are usually treated with more respect and better received when we are recognized for what we are, and ultimately more is accomplished, absorbed, and digested when this atmosphere prevails.

David Heide, Clarinet -

Title - The Evaluation of Title III Project in Bergen County Elementary Schools.

Purpose - To judge the relative merits of said project from the performer's standpoint.

Evaluation -

The project on the whole is an educationally sound one and can only serve to create an awareness of music in the elementary school child. I would like to suggest some points which would guarantee the continuation of the project.

A. That there be no more than (12) twelve classrooms to be visited by the musicians. This number represents the number of classrooms which allows the instrumentalist the maximum amount of time to cover certain points of discussion in the explanation of his instrument and still cover enough classrooms so as to make the project economically feasible.

B. That four (4) days per month be set aside (one day per week) for rehearsal purposes.

C. That all schools be notified in advance of the arrival of the performers and that the music teachers be in contact with the project coordinator at all times.

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David Crowley, Oboe -

Ridgewood - Title III Music Project - 1966-67

Remarks pro -

A. Much enthusiasm and openness toward learning is generated by this program. It is basically a sound idea and much superior to a "Young Audiences" type concert-demonstration rolled into one.

B. The musicians were able to choose much of their programs. A project of this type is liable to the danger of over-supervision. This one has not proven to be too constricting in this regard.

C. Sending out the tapes is a good idea. I do not think it is necessary that we perform the same music as that which is put on the tape.

Remarks con -

A. The number of demonstrations per morning should be strictly limited to no more than twelve. This makes two hours of work with approximately a half-hour for a break and travel to and from rooms. I suggest that all schools be given this figure (12) as a maximum. The larger schools will have to choose between doubling classes, or leaving some out.

B. No one day should be entirely devoted to giving instrument demonstrations. Due to the almost requisite repetitiousness of the task of instrument demonstrations, any more than 2-2½ hours of this kind of "teaching" loses its freshness, and, therefore, its effectiveness. This is not a problem encountered in regular classroom teaching because one does not always teach the same thing. Instrument demonstrations of necessity deal with more or less the same problems for each different grade. Preparedness and background of children make a difference, but this tends to be equalized by the large number of children.

C. There should be no five-day work week without a full rehearsal day, preferably breaking up the work week. Musical performance is not a self-perpetuating thing and tends to disintegrate without periodic rehearsal. Symphony orchestras rehearse 4-5-6 times for a regular concert. This woodwind quintet performs 8 concerts per 4 days of work. One day of rehearsal every two weeks just does not suffice. This is not to mention the time-consuming aspects of choosing music that will have educational value to elementary school children.

D. Having P.T.A. mothers accompany the musicians to the rooms is superfluous. The mothers 50% of the time do not know the school any better than a total stranger. Often differences of opinion arise over which room to do next. It makes little difference to the children whether or not the musician is accompanied by a mother of the community. It forces the musician to be talking almost constantly. Between rooms there tend to be chats with the mother.

E. There should not be elaborately timed room schedules. These create much waiting and impatience because obviously all musicians do not make their demonstrations exactly the same length.

Don Filzen, French Horn -

Evaluation Notes and Commentary - Bergen County Project

I have in preparation a rather extensive evaluation commentary. However, due to a lack of time at this point, it is not possible for me to record here all that I feel should be said. It is my desire to provide some comment now which may be of some value to current planning. Of greatest importance (perhaps only to me) are the following subject areas:

I. ADVANCE PREPARATION
  A. Of the children
  B. Of the individual school's classroom teachers

II. THE ENSEMBLES FRESHNESS, SPONTANEITY, EFFECTIVENESS AND THE WORK LOAD
  A. Number of classroom demonstrations
  B. Frequency of rehearsals

III. EMPLOYER-ENSEMBLE RELATIONS IN REGARD TO MORALE AND OBJECTIVITY

ADVANCE PREPARATION

I cannot overemphasize the magnification of our effectiveness when the students have been adequately prepared for our visit. It is constantly and consistently apparent when there is a lack of preparation. The students are receptive to a heavier program and more contemporary music when prepared. In fact, I believe they are open to a greater exposure to music outside the so-called "mainstream" than their teachers give them credit for. Criticism of the fare we present to the children is quite often the result of the teachers' own narrow "Champagne-music" tastes.

I believe there is a greater need to inform the classroom teachers of the program and its objectives. The lack of communication here is worse than that between the music teacher and the children. It is very disheartening to have a teacher ask, "Are you from a music store? You won't sell many instruments here, the parents can't afford it." In other cases the teacher ignores the demonstrator entirely. In this case, I try to find a question to ask the teacher or I try to get the teacher involved in the demonstration in other ways. I still haven't found a way to thwart the teacher who finds a devious way to leave the room.

WORK LOAD

We have found ourselves spread much too thin in large schools. A heavy load of demonstrations is extremely detrimental to our effectiveness and spontaneity. The degree of non-stop talking that is necessary on certain days is unbearable. Coupled with this problem is the one

Don Filzen (Continued)

of time to refresh our energies with a mid-week break for rehearsal, or at least discussion and preparation. There is a degree of discouragement in the demonstration idea. We see the class once with a demo which does not give us the satisfaction of a teacher-student relation, and it is not inspiring to a performing musician.

RAPPORT, MORALE, AND OBJECTIVITY

I have probably learned more than the children in this year's project. I believe I can leave it and find myself a better private teacher, a better general music teacher, a sounder musician, and I have become more aware of wind literature and its uses. I feel that the parents, teachers and children are benefitting from the project.

I suspect that some of the reports you may be reading from members of both ensembles may be lacking in objectivity however. Morale, from my observation is at a low point now. Part of it is due to demonstration load, rehearsal days, etc. But certain of the groups players feel let down due to a sense of duplicity on the part of the employing agency and just compensation for "required" extra services. Further, though we have all felt, in our discussions with the Project Administrator, a need for give and take in certain circumstances, a more clear cut statement of limits of duties and responsibilities and compensation must be forthcoming in contracting musicians for subsequent years. I intend to make recommendations to that effect in the near future. These suggestions will also be submitted to Manhattan School in hopes that they will participate and insure protection against future misunderstanding.

There is, without a doubt, a pressing need to stimulate string instruments in the music curriculum. It is my opinion that string quartet playing is the most difficult listening that the children will be asked to do and it will receive the least general acceptance by the children and classroom teachers. It seems to make sense to me to delay strings until the third year though as I feel it will then come at the point of maximum attentiveness on the part of the student and maximum smoothness of operation of the project. Further, the availability of experienced brass players to the project.for two years in a row occurs now, not after an intermittent year of strings.

The following is a culmination of evaluations from music supervisors and specialists, principals, and teachers of the Project from September 1966 through February 1967.

Approximately 800 evaluations were submitted to the District Coordinators of the school districts covered during that period, and 347 were returned.

The evaluatory form is in two sections; 1) an objective rating section, and 2) a narrative report. Section 1 asks participants to rate from 1 to 4; 1 being excellent, 2 - good, 3 - fair, and 4 - poor.

In Section 2, the narrative section, we have submitted the evaluations which on the whole were negative. Where the evaluations of Section 1 were high, and these account for 90% of those returned, narrations were either lacking or comments of a brief and positive nature. These were not submitted here as they were generally one or two words, i.e. good, excellent, keep up the good work, etc.

While some of the evaluations lie within the administrative scope of the program, it will be noted that where the program was not received enthusiastically, it may have been the fault of the local district, such as music specialists not preparing classes, no visual aids in the system, lack of information to classroom teachers and hectic scheduling.

Most of these problems will be solved next year simply by the fact that thousands of people have been through this experience and understand how the program should run. Many of the other problems will not be solved because of the failure of the individual classroom teacher to understand the problems involved in scheduling and administration. Time is of the essence and, of course, it is impossible to schedule groups in schools over long periods of time. In order for the program to run effectively, it is necessary for the musicians to have a somewhat free flowing movement through the school and teachers are not able to know the exact moment a musician will be at the classroom door.

Often teachers, in their evaluations, have been forgetting the human aspect of the musician's presentation. It is impossible to play and say the same thing in 25 classes during the day, and therefore, classroom demonstrations and musicians' explanations vary from class to class. This is necessary to preserve the musicians' sanity and also because of the physical limitations involved in lip problems.

On page one and the first part of page two on the evaluation form are four questions for principals to answer. There was less than one per cent return on these questions indicating that there are very few musical assemblies in the elementary schools coming from beyond the school's walls. One of the fringe benefits in this type of project is in helping develop good audiences. Often the ensemble members will reinforce the efforts of principals and teachers with a short discussion on what it means to be a good audience and how a good audience always receives a better program. On the whole, this is not necessary as children have become involved with the musicians in the classrooms and they are interested in hearing how the individual instruments become a family and play together.

The evaluatory form used this year is a difficult instrument and at present the project Steering Committee is looking into ways to improve it for the future. On the whole it tends to show only the negative side of the program and many of the values and concepts and understanding gained by the children are not shown on this form.

We have not added any of the many exciting and wonderful letters we have received from persons connected with the program. These warm and sincere expressions of approval have gone far to ease the headaches caused by scheduling, snow days, etc.

A UNIQUE PROGRAM FOR UNDERSTANDING THE PERFORMING ARTS
Education Center
49 Cottage Place
Ridgewood, New Jersey

The following evaluation is to be filled out by elementary principals and a sampling of elementary teachers from each school participating in the Bergen County Title III Instrumental Music Program as well as music specialists in the elementary schools. It is hoped that elementary principals will distribute the form to one member on each grade level, as well as other members of their staffs who should have their opinions heard. This form should also be filled out by each music specialist involved. These forms should be returned to the district coordinator who will return them, when completed to the above address.

These forms have three purposes; to help in smoothing the administrative problems which plague such a large venture, to give Washington some type of evaluation as to the worthwhileness of their expenditure, and to ascertain whether such a program should be continued so as to present the other families of the orchestra, i.e. brass and strings in other years.

Please fill in:

Name of School District ______________________________

Name of School ______________________________

Check one: Music Specialist _____
Principal _____
Teacher _____
If Teacher, give grade level _____

This Title III Grant is basically divided into five areas:

I. Administrative: appointing a district coordinator for each school district and scheduling of the schools within that district.

II. Advance Preparation: The calling in of the music specialists within the district to hear the program and receive such instructional materials as pertain to the project for use in classroom instruction in their own schools.

III. The presentation of individual classroom work by professional musicians.

IV. A planned assembly program.

V. Follow up: That the group covered by this experience is usable to elementary children in furthering their musical growth.

For School Principals only:

1. During the 1965-66 school year, how many assemblies were presented by professional musicians, paid either by Board of Education funds or by school funds or by PTA type organizations? ______________________

2. Did anyone assist or advise you in selecting these performers or their program? ______________________

3. In last year's assemblies, of the type under discussion, did the classroom teacher and/or your music teacher receive advance information pertinent to the impending program useful for instructional purposes? ______________

4. Did last year's programs have about the same impact on your student body as the program just presented?______________________________

____

For School Principals, Music Specialists, and a sampling of classroom teachers from each grade level.
Please indicate in which category the informee is stationed:

Principal	_____	Classroom teacher	_____
Music Specialist	_____	Grade level	_____
Music Supervisor	_____		

In answering the following questions, please react by giving numbers in the blank spaces provided.

1- Excellent	3 - Fair
2- Good	4 - Poor

1. ___ Advance preparation for pupil understanding helps in making an enriching experience.

2. ___ The work done in the classroom by the musicians, prior to the assembly aided in pupil understanding.

3. ___ The music specialist, through his or her advance knowledge of what was to take place, was able to help classes be receptive to this presentation.

4. ___ Your cognizance of what was to take place helped in class understanding.

5. ___ Planned tapes with the woodwind selections were helpful in preparing classes.

6. ___ The ten minute visit by each of the instruments are disruptive to your normal classroom schedule. The learning taking place during these presentations was of such value as to warrant the class interruption.

7. ___ Your pupils have a more intimate knowledge of the woodwind family because of this experience.

8. ___ Such experiences as this implement further musical understandings in your classroom (s)?

9. ___ The concepts aimed for in the assembly program were clear to your children.

10. ___ (Answer "yes" or "no") Would you like to see this experience continued through the years to include other orchestral families, i.e. brass, strings?

11. ___ In an overall reaction to this pilot project, what rating would you give?

We would appreciate your comments on the following:

1. Ways to make advance preparation more meaningful.

2. Ways to make the classroom visits more meaningful.

3. Ways to make the assembly programs more meaningful.

4. Other comments you feel might be helpful in future ventures of this type.

Total evaluations from September 1966 to February 28, 1967:

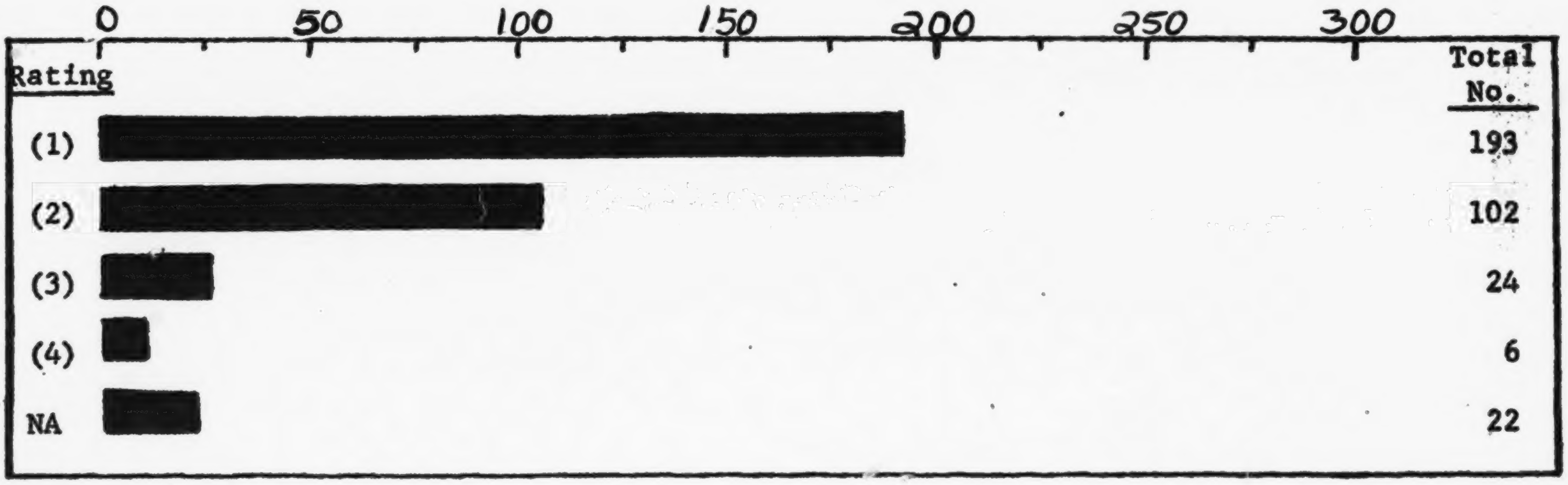
Approximate number sent	- 800
Number of replies received	- 347

Following are the questions asked on Page 2 of the evaluatory form and the ratings given each question:

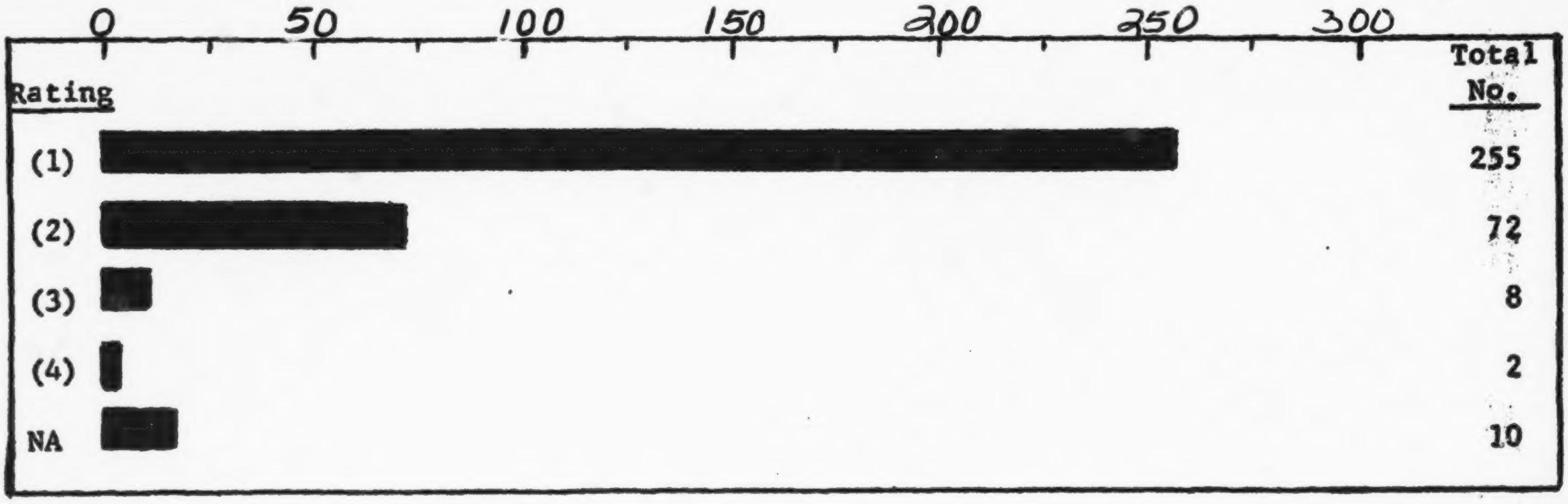
Rating

1 - Excellent	3 - Fair
2 - Good	4 - Poor

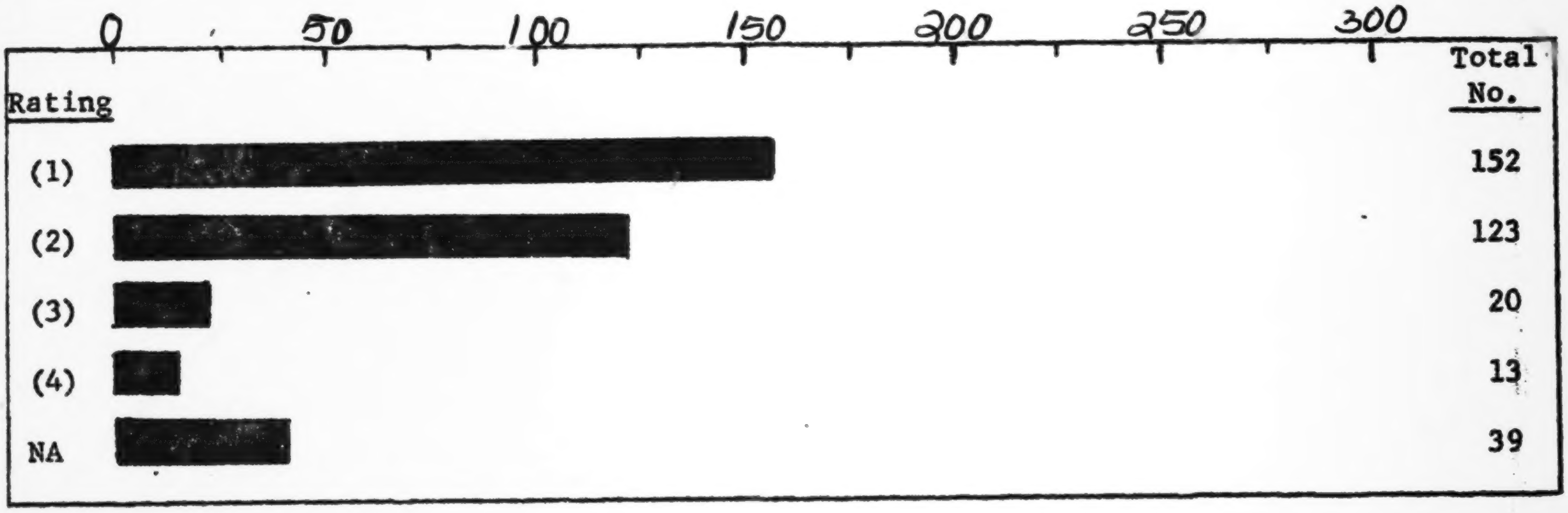
1. Advance preparation for pupil understanding helps in making an enriching experience.



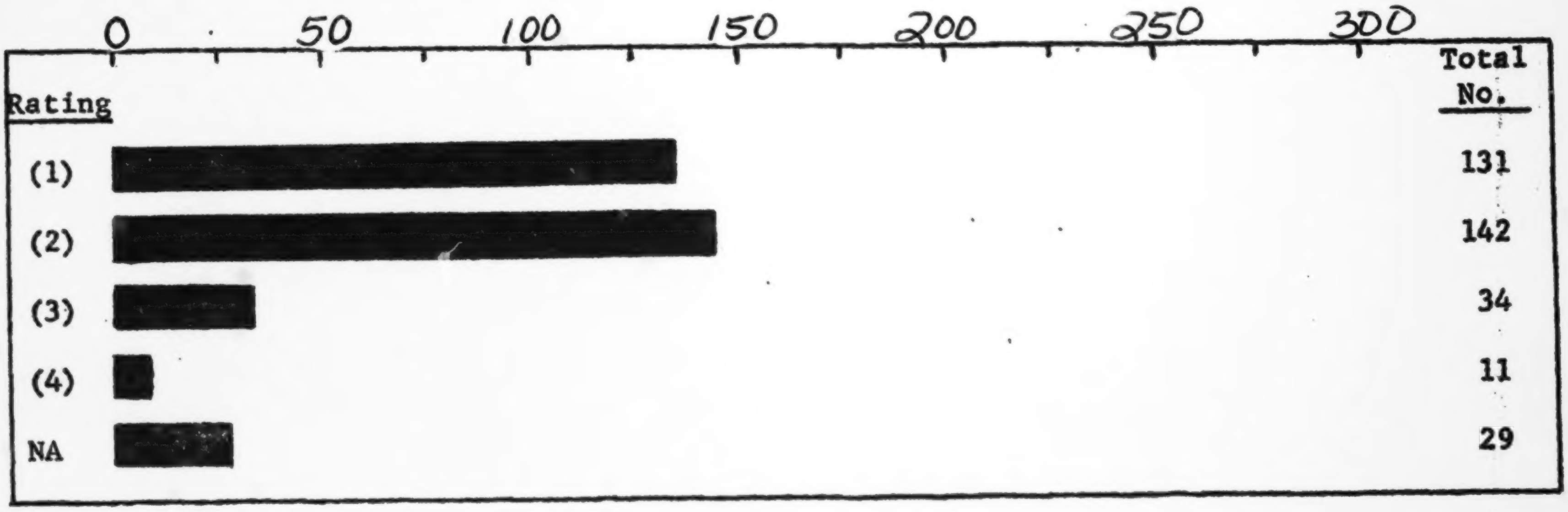
2. The work done in the classroom by the musicians, prior to the assembly aided in pupil understanding.



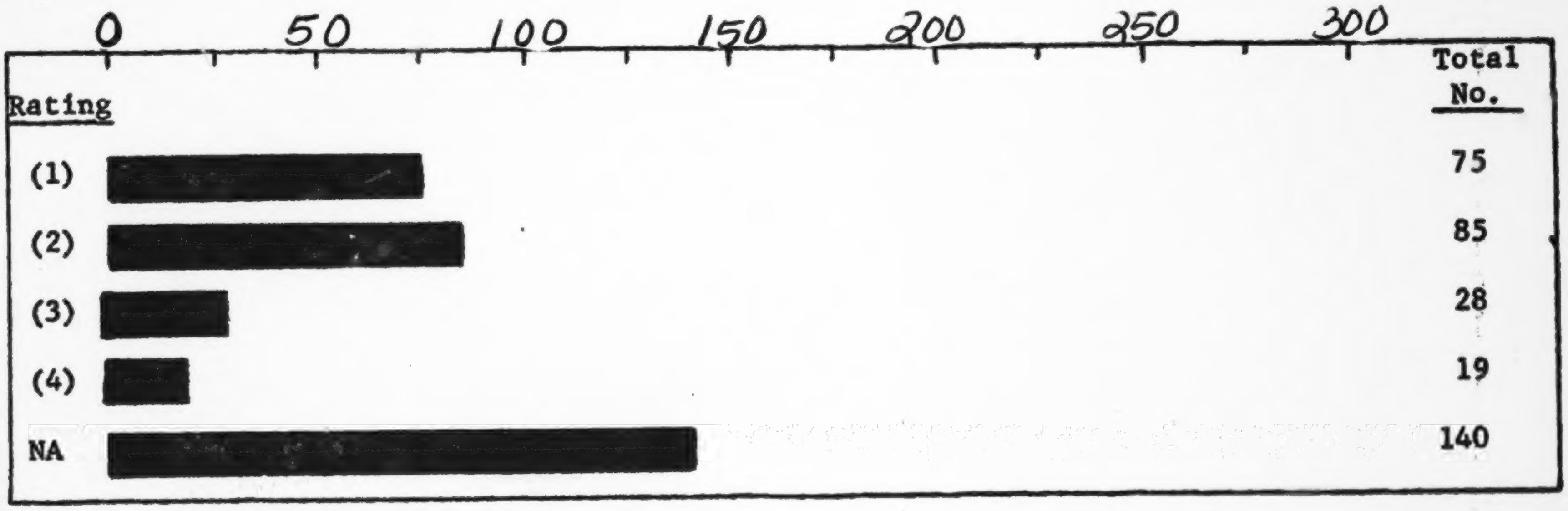
3. The music specialist, through his or her advance knowledge of what was to take place, was able to help classes be receptive to this presentation.



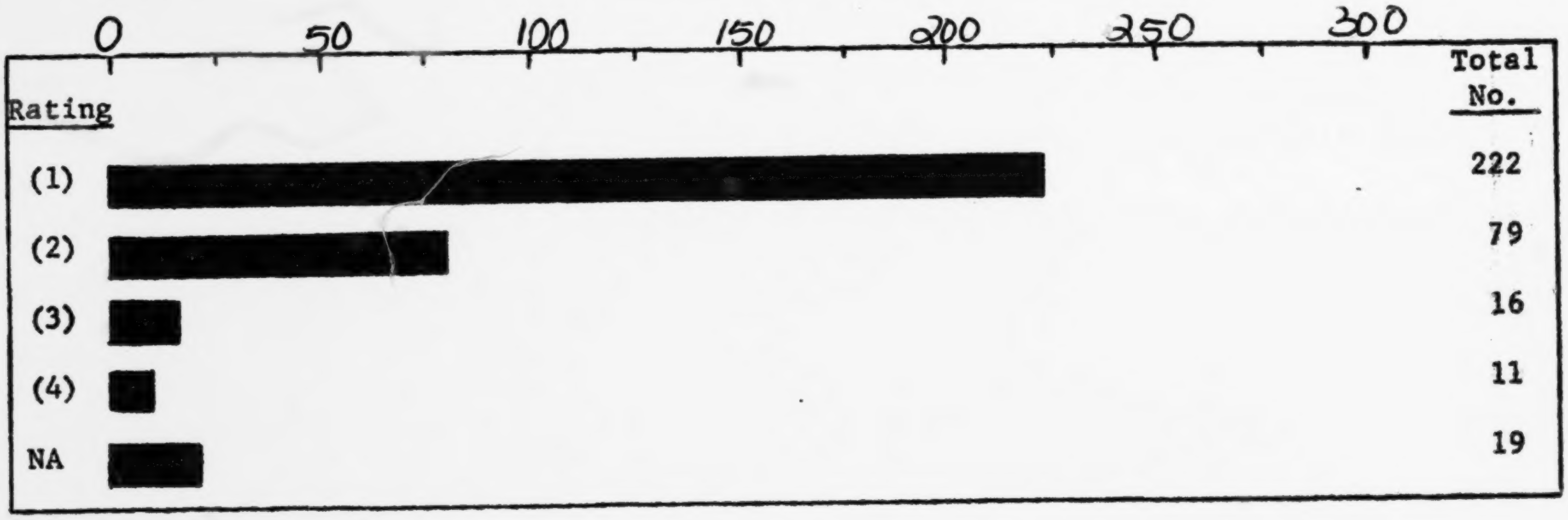
4. Your cognizance of what was to take place helped in class understanding.



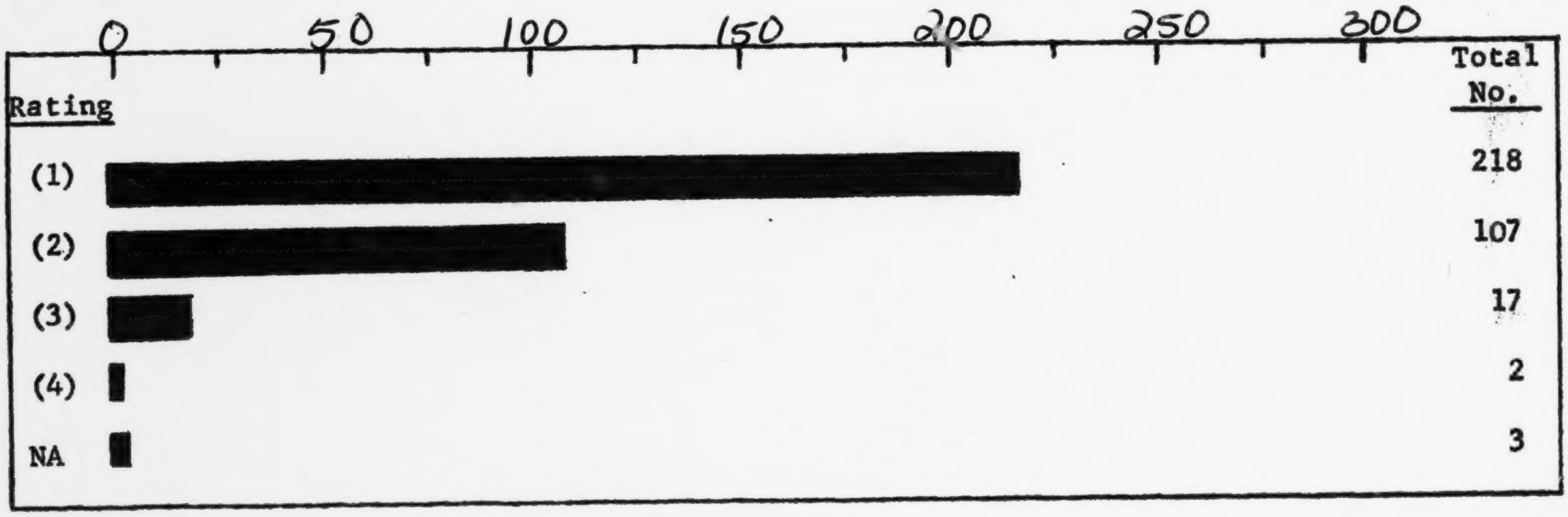
5. Planned tapes with the woodwind selections were helpful in preparing classes.



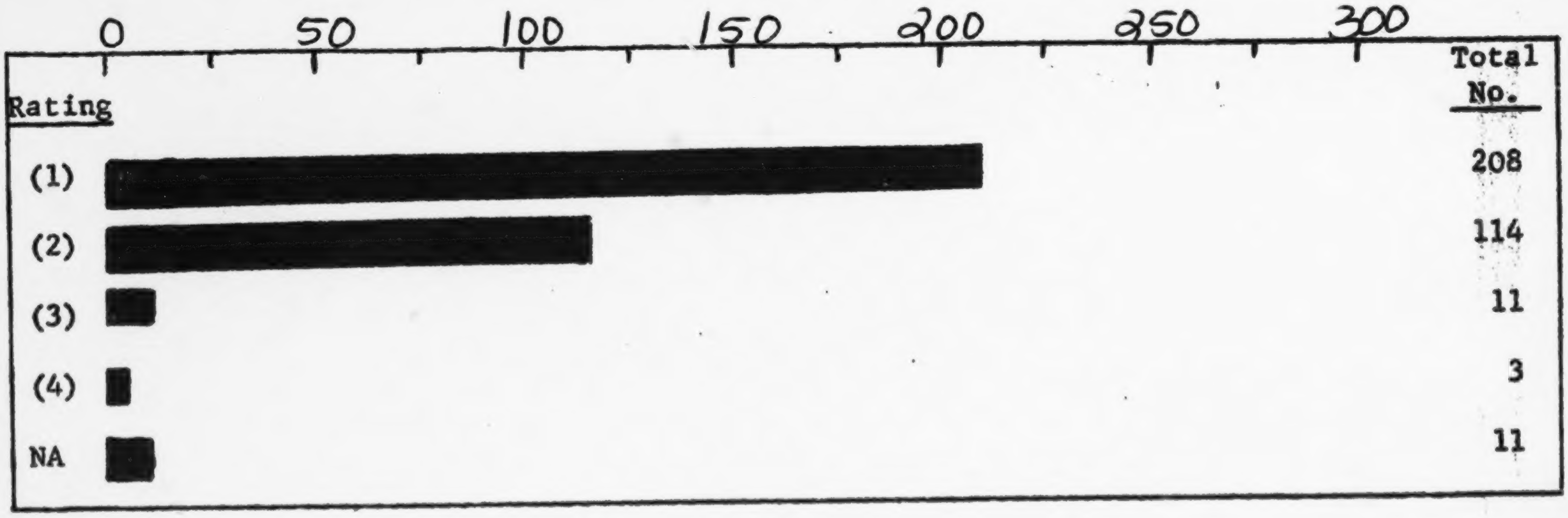
6. The ten minute visit by each of the instruments are disruptive to your normal classroom schedule. The learning taking place during these presentations was of such value as to warrant the class interruption.



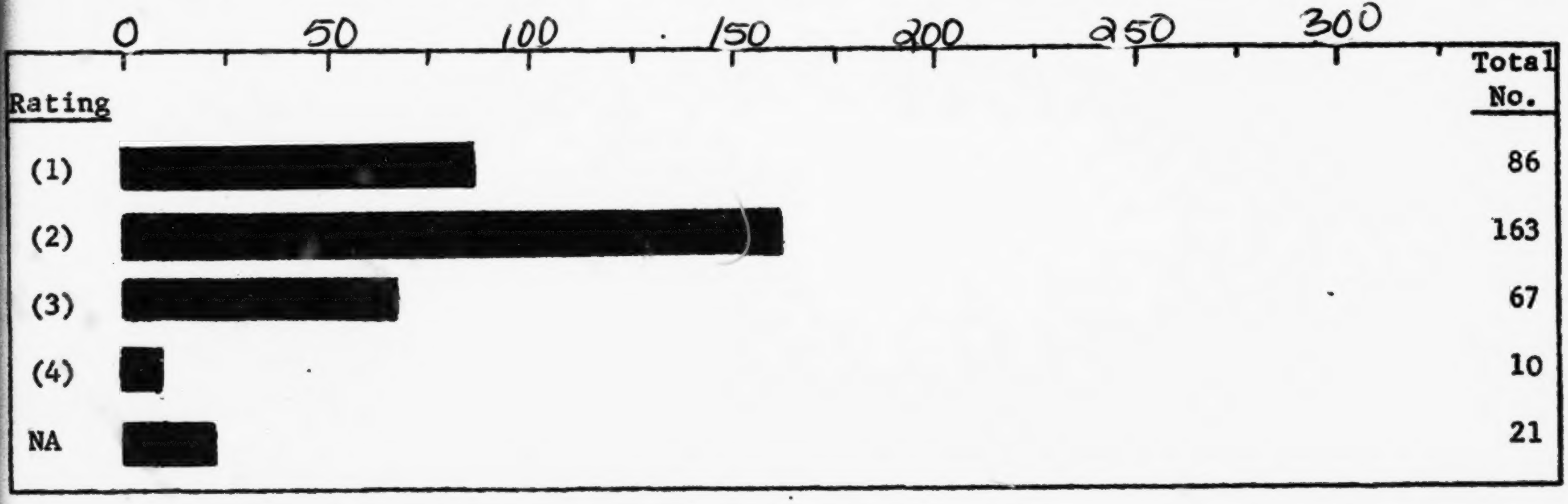
7. Your pupils have a more intimate knowledge of the woodwind family because of this experience.



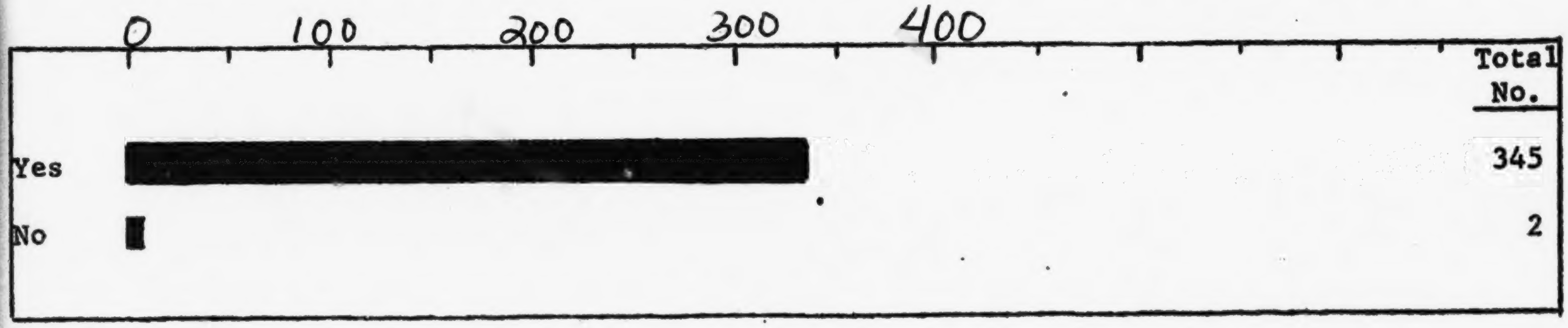
8. Such experiences as this implement further musical understandings in your classroom (s)?



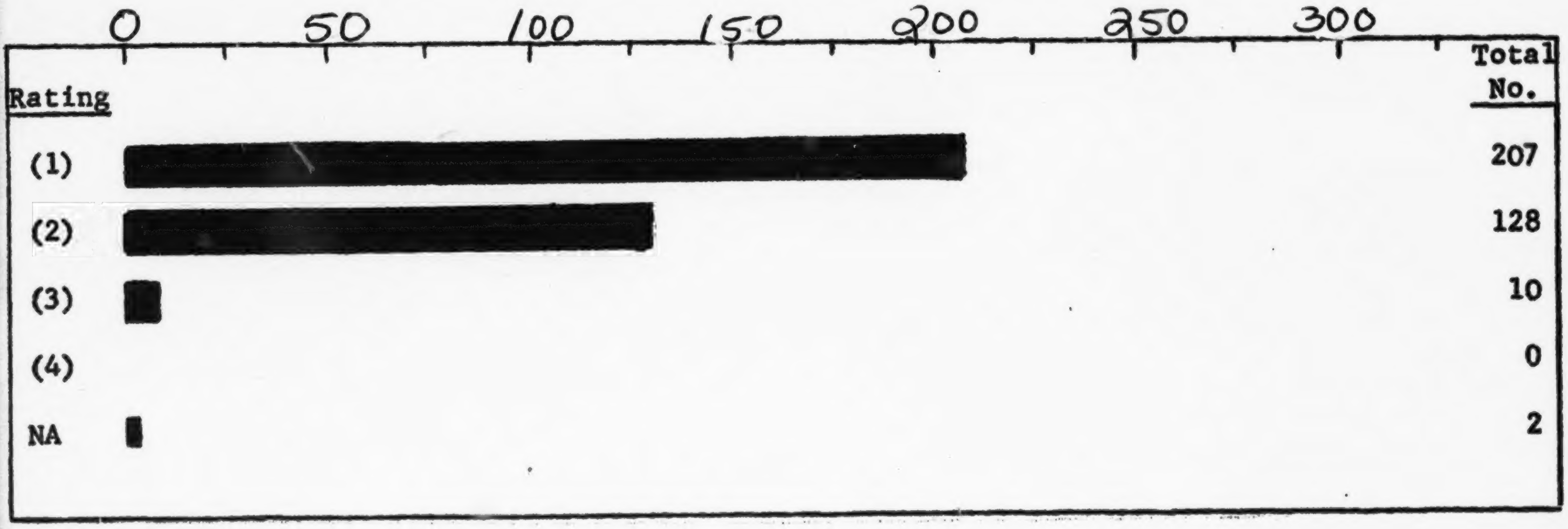
9. The concepts aimed for in the assembly program were clear to your children.



10. (Answer "yes" or "no"). Would you like to see this experience continued through the years to include other orchestral families, i.e. brass, strings?



11. In an overall reaction to this pilot project, what rating would you give?



Comments - Section 2

1. Ways to make advance preparation more meaningful.

Classroom teachers had many interesting ideas here. On the whole, it was felt that they could prepare their classes better if they had printed materials as well as more audio visual materials, i.e. tapes, filmstrips, charts showing pictures of the instruments. (See Section III question one of this report.)

It was evident from the responses to this question that the tapes made by the project did not receive wide enough distribution and that these tapes, which were meant for music teachers use, should be made for use by the classroom teacher who is not as knowledgeable in music.

Classroom teachers felt that they could use a listing of recordings that would be valuable in preparation. They further felt that a film on the family would be helpful. On the whole, the films of instrumental families are not geared to the lower elementary grades. We explored the possibility of making such a film in cooperation with ETV Channel 13, but the money involved added to the time needed for script writing, musicians' union problems, as well as rehearsal time, made this impossible.

In districts where the music specialists had time to prepare the individual classes for the instrumentalists arrival, the ratings were very high. Where there was no music specialist, the ratings generally were lower and this is understandable.

Teachers requested that there be usable old instruments available to pass around the class prior to the visits. This is possible for some instruments and would be valuable if it could be handled by the music specialist. For such instruments as the bassoon or large brasses, this is not possible.

There were many good thoughts and comments that lay outside the project's dimensions. One thing was most evident - a good film is needed for the lower elementary grades.

2. Ways to make the classroom visits more meaningful.

Some classroom teachers felt that they would like exact times when the individual instruments would come into the classroom and they would like one instrument to follow the other rather than have time in between. We have tried to do this in several schools and principals have been helpful in making out long schedules to be followed. This has not worked because, in the ten minute scheduling, the time is too short and the musicians find themselves jammed up at one room and they waste time and lose out in complete school coverage.

Many teachers felt that more familiar music should be used in these demonstrations. Generally, we have been using "Peter and the Wolf" for these demonstrations, as well as standard literature that features the instrument, as well as simple songs. The musicians must change these demonstrations often in order to keep their sanity. One can play the flute solo to "Peter and the Wolf" only so many times and then you must change to something else.

Teachers often felt that the musicians talked above the level of the children and, at times, did not relate to them. Although the musicians spent time, before beginning the program, observing master teachers at work, this may have happened.

Several felt that the musicians should go into greater detail giving names of selections played together with composers and background. Many felt that this presented an excellent opportunity to go into the scientific problems involved in sound production. Of course, there is not time to do all of these things in a ten minute demonstration.

Frequently the comments cancelled each other as some asked for more formality, others asked for more informality. Some asked for more classroom work while others asked for more assembly time.

On the whole, all seemed to appreciate the work done in the classrooms and many felt that this part of the program was even more important than the assembly period.

3. Ways to make the assembly programs more meaningful.

The largest number of comments to this statement were for more familiar music. This is certainly a justifiable comment as woodwind literature is unfamiliar to elementary children and the purpose of the program is to make it more familiar. Not only is it unfamiliar, but most of it falls into the classical tradition of Mozart and Haydn, or is in a modern idiom. On the whole, the ensembles felt that they should acquaint children with good, short, and interesting pieces from woodwind literature. They did not feel that they were just an extension of radio or television and their standard fare should be a step beyond "Mary Poppins" or "Batman". In observing many assemblies and in discussing this point with the ensembles, we felt that the children enjoyed music in the modern idiom even more than did the teachers. It seemed to speak rather clearly to most of them.

Music teachers appreciated the type of program presented and were most vocal in their approval. There is much to be said on each side of this coin and the comments will continue as long as there are performances.

Many classroom teachers asked for more audience involvement in the program. Some felt there should be more music and less talking and some felt the reverse to be true. Some felt the concepts aimed for were too advanced and others felt they could have been more advanced. There were various reactions to the length of the programs with statements made on both sides.

4. Other comments you feel might be helpful in future ventures of this type.

The following comments are listed from the returns submitted. They are used only when several returns indicated the same type of thing.

1. Children did not get full significance of changes in sound.
2. Narrator too advanced for young children to interpret into thought concepts. Speak their language.
3. Same type program presented oftener.
4. Music department should show film about instrumental music as motivating factor for these demonstrations.
5. Whole program should be worked around one piece, i.e. Peter and the Wolf.
6. Music specialist should follow-up or ideas given to classroom teacher.
7. Follow-up materials to be provided after visit, i.e. records, more visits.
8. Include music familiar to young children; better selections to be used in program.
9. Give explanation in simple vocabulary for lower grades, just before concert.
10. Follow-up: high school students perform for elementary pupils, trips to symphony concert, workshops for children or teachers.
11. More time to visit classrooms; less rush and push for all concerned.
12. Include in group a skilled very young artist.
13. Meet with small groups of especially interested and/or talented children to see what ideas, if any, could be developed.
14. Have musicians seated so as to be visible to all. Music stands obstructed view of audience.
15. Name tags for performers and list of typed names for office and pictures of performers.
16. Choose people who relate to children.
17. Arrange such presentations frequently enough to maintain interest and continuity.
18. Classroom visits were more effective and meaningful than assembly program.
19. Have old instrument for children to handle.

20. Music teacher could take more active part in preparing children for program. Have planned tapes in advance of program.

21. Assembly should be geared to level of the children; too long for primary grades.

22. Film of entire orchestra featuring section to be used in demonstrations.

23. Split program; one day for demonstrations, next day assembly. Program should be continued throughout the year to make it more meaningful.

24. Program should be continued through the year rather than introducing the next instrument family the following year.

25. Program to introduce other instruments should be presented within reasonable length of time. If lapse too great, they will not relate the woodwinds to next family.

26. Advance preparation to motivate children. Discussions beforehand to foster genuine interests in their functions as a part of the orchestra.

27. More audio-visual materials. Thematic charts or overhead transparencies in color. Anything that would make tapes more understandable.

28. In working with K through 2, the material and vocabulary should be more basic. It is best to assume little children have no knowledge of instruments and musical terms.

29. Interject some humor.

30. Wording on evaluation form (page 2) might be improved.

31. Music more familiar to children. Those pieces played that the children knew were the instruments that were easily remembered. Example, French horn played, "Fox Hunter's Call"; oboe played, "Peter and the Wolf".

2. Project Endeavors Exceed Expectations:

Before this project is completed this school year, well over one hundred thousand children and adults will be directly affected. For the majority, they will come into contact with a part of their world they had not known before. How can one statistically evaluate this effect? During the depression, the governmant sponsored an arts project through the WPA. There have been evidences of that project on this project in some instances through the performers and many of the teachers and administrators involved. I am sure that no WPA administrator would envision his work as reaching into such a project over thirty years distant!

The project has produced a number of fringe benefits:

1. The ensemble has presented the program to educators at the New Jersey Education Convention in Atlantic City.

2. Many Home and School Associations and PTA's have asked for an explanation of the program and, when possible, we have tried to show how this Title III Grant operates in the public schools.

3. Musical organizations in the County have expressed interest in the Grant and demonstration programs have been presented to the Ridgewood Women's Club, The Bergen County Music Educators, and to teacher groups who wanted to further their understanding of woodwind literature.

4. The sponsoring district has had a Composer-in-Residence this year which is sponsored by the Contemporary Music Project, a division of the Music Educators' National Conference. He has composed a woodwind quintet for the project which, aside from being used in childrens' performances, shows certain aspects of the performing arts which can be used in connection with the visual arts. The Supervisor of Art together with the Supervisor of Music and the Composer-in-Residence have given a number of lecture-demonstrations to educators throughout the state using the woodwind quintet as part of its medium of presentation. This demonstration combines projecturals of the music together with paintings, sculpture and domestic items and has been influential in furthering the cause of the related arts in this state. Over one thousand educators have attended these working sessions.

5. At the beginning of the year, a few days were set aside for experimental work on the secondary level. Music educators were asked to submit unusual ways of using the quintet on the secondary level, i.e. not in assemblies but in other types of involvement. Lack of time has cut this part of the project short, but the ideas and what little involvement that could be managed showed a number of interesting possibilities. One school had the quintet perform with the band members in a new music session. The conductor felt that as much was accomplished during that one hour session as could have been done in several weeks of similar work.

Another instrumental director had the group prepare a lecture-demonstration showing how various periods of music had affected woodwind literature i.e. baroque, romantic, modern, etc. The use of live performers who could demonstrate techniques and styles made the whole period alive and meaningful for many prospective musicians. This could not have been accomplished through pictures and recordings. The flutist of one ensemble will play first chair in the Denver Symphony next year. He comes from one of the districts involved in the project and attended high school there. This happens to be a low income area with little interest in musical activities. His presentation to those students was an unforgettable experience and opened new channels of thought for many would-be musicians present.

6. This project has opened up the whole area of live performances for elementary schools in Bergen County. Partly because of the success of the woodwind performance, music educators and principals have been asking what other things could come to their schools. Because of the contacts of our office on a county-wide basis, we will act as a clearing house for worthwhile elementary programs that may be used in the schools. Forms have been set up for the dissemination of information which will lead to more live performances in the County's elementary schools. There has become a cognizance of "a world beyond" which can be reached with a small amount of effort. (See Exhibit III)

Project Endeavors Which Have Not Measured Up To Expectations:

a. Overhead Projectors

The assembly part of the project was originally envisioned as a fully learning experience. There was hope that the music presented could be implemented with new audio visual techniques such as the overhead projector together with transparencies and overlays. This has proved not to be effective. We seem to lose the audience as the narrator maneuvers from the quintet position to the projector. There seems to be enough explanation during the classroom work, and during the assembly time, children want to see how all of the instruments fit together without further explanation. Coupled with this audience attitude is the difficulty of transporting an auditorium sized projector to a different place each day.

b. Lack of Time

The original proposal had specified time for rehearsal for the ensembles. It was hoped that for each eight days of performance there would be one rehearsal day. During these days the ensembles could prepare new program material, rehearse, and meet with music teachers of the schools they were to visit.

We soon realized that this rehearsal time would be a myth. In considering the public and non-public schools in each district from the lists supplied by the superintendents, we incorrectly assumed that if non-public schools were not mentioned, they were not interested in participating. This was not the case and all non-public schools of the districts involved wished to be part of the program. We began scheduling them only to realize that there was not enough time. At this point a request was made for additional funds to cover three weeks of additional time needed. (See Exhibit IV).

At this point the schedule was as tight as it would be and the two ensembles had justified cause for complaint. They were supposed to be covering anywhere from 12 to 17 classrooms a day and present two assemblies. This is a difficult schedule at best. They were now often trying to squeeze in as many as twenty classrooms and often had to present three assemblies. The weather then dealt us a rather ugly blow when the schools were closed for six days because of snow. With two groups operating, this meant a total of twelve days to make up. This was impossible and these schools have been deferred to next year when, through the request for additional funds to hire a woodwind ensemble, they can again be scheduled in the schools missed through snow days along with the non-public schools that were not scheduled because of lack of time.

c. Lack of Communication with Other Title III Projects

In many ways it would have been helpful if there had been some type of communication set up between various Title III Grants. In administrating such Grants often one has the feeling of standing at the end of the earth punching at cloud formations.

On September 8th, we were informed that the University of Kentucky Research Foundation was making a study under a U. S. Office of Education contract and that the project would be visited and communication would be established. The necessary forms were returned with a cover letter.

Still needing guidance and help, the Division of Supplementary Plans and Centers was contacted on December 6th asking for further information on the evaluation of the program, the relationships between public and non-public schools and information on other Title III programs so that some type of communications could be established.

One wonders if the New York Times editorial (See Exhibit II) might not have the right idea on opening new channels of communication that will make the Title III Grants lead to more lasting values.

d. Lack of Communication Within the Project

Project communications leave the project office and are forwarded to each district's coordinator. He receives the dates for each of the elementary schools in the district, both public and non-public, and is responsible for informing principals and schools of what will take place. The project office also communicates through the music teachers of each district. During the first few months the project was in operation, too little information sifted into the public and non-public schools. Often the ensemble would arrive at the specified time to receive blank stares or questions about their being instrumental salesmen. This situation has greatly improved in the past few months as information about the project has gone through various County professional organizations. Next year this problem should be solved in participating school districts.

3. Effect of project causing greatest change:

Children are learning to know the woodwind family in two ways.

1. Through the classroom demonstrations, they are able to identify the sound with the instrument. They see how it works, how it comes apart, what happens when a column of air is lengthened or shortened, how the mouthpiece works. They learn the difference between the double and single reeds and the difference between brass and woodwind mouthpieces. They have the opportunity to ask questions of the musicians; to find out things they want to know about the instrument, or about how one becomes a musician, or how long one has to practice, or what you study in school when you are a musician.

2. Through the assembly period, children hear the woodwind ensemble sound. They can identify various sounds of instruments as they play together and they gain a general approach as to how an ensemble works and what it is. In this situation, they learn what it is to become an understanding audience.

3. Excellent relationships have been established between public and non-public schools within the involved districts. Music people, teachers, and administrators have become involved with each other and mutual problems and in many instances these groups were not even aware of each other's presence before.

4. Cooperating Agencies:

1. Manhattan School of Music
Members of the instrumental ensembles are from this institution. This school set up the interview day for the Selection Committee to interview candidates for ensemble positions. It passed on performers musical abilities and has been most helpful in obtaining substitutes when needed because of illness.

2. Bergen County Elementary Principals Association
Disseminated information through their organization concerning the project. Selected two members for the Steering Committee.

3. Bergen County Music Education Association
Became a clearing house for information. Selected two members to serve on the Steering Committee. Their monthly meetings have served to establish communications between school systems.

4. County Superintendent of Schools
Has been helpful with information such as superintendents' lists, addressograph, printed materials, and changes in school personnel.

5. County Music Helping Teacher
Has been helpful in aiding small systems know about and become involved in the program.

6. New Jersey Music Educators Association
Helpful with moral support and interest in all facets of the project.

7. Tic-Toc ("To Introduce Culture to Our Children" - Ridgewood Parent Organization).
This is the group, together with the music staff of the Ridgewood Public Schools, that first conceived the idea and put it into practice. They have been helpful in setting the procedures for the mothers who work with the ensembles in each school. Through this facet of the program, many adults have come into close contact with the project and understand its part in the educational life of the children.

8. Ridgewood Board of Education and Administrative Staff
The Board has taken an active interest in the project. Members of the Board have observed the project in various schools. Dr. Richard Perkins, Superintendent of Schools, has given invaluable aid and support when needed. The Board has appointed an administrative assistant, Mr. Joseph Durkin, for federal grants and his knowledge in the areas of administration and finance have added much to the smoothness accredited to the project.

5. Dissemination of project information:

No special pamphlet has been prepared describing the program. Instead the pertinent sheets, submitted to Washington in the original draft, have been sent to those requesting information, along with a cover letter.

Approximately thirty of these descriptions have been sent.

There would be no way for this office to know how many people from outside the project area have observed the project in action. As there are over two hundred elementary schools, one cannot predict the number of contacts that have been made. Perhaps this question should be included on the principal's evaluation sheet next year.

There have been representatives here from Lincoln Center for the Performing Arts in New York City, Educators from Pennsylvania have observed the project, a number of book company representatives, etc.

Estimated cost of such dissemination has been negligible.

6. Continuation of the Project without Federal Support:

The program seems to have a natural tendency toward growth. As previously stated in this report (Question 4, Number 7) Tic Toc began the program in the Ridgewood Public Schools. This program was of such value to the children of Ridgewood that, within three years, the Board of Education adopted it as part of the Board program. Two years after this Board adoption the project was selected by ESEA as a Title III Project.

The biggest effort this year has been to get the program started in all of the districts and elementary schools connected with the project. As the project is thought of as a three year project, i.e. to cover the three major families of the orchestra, there has been little thought given to continuation after this time from the project office. Music educators in the County have been discussing it however, and there is a definite feeling that, as was the case in Ridgewood, school Boards will eventually adopt it as part of their own programs after federal funds are withdrawn.

7. List costs for grant period this narrative report covers:

$89,390	Total cost
None	Total non-Federal support
89,390	Total Federal support under Title III, P.L. 89-10
None	Total Federal support other than Title III, P.L. 89-10

PART III NARRATIVE REPORT

A Unique Program for Understanding the Performing Arts

OEG 1-6-661476-1814

Ridgewood Public Schools
Ridgewood, New Jersey

Budget Period July 1, 1967 - September 30, 1968

Attachment to OE Form 4383

April 1, 1967

PART III-PROJECTED ACTIVITIES

Name and address of agency: Ridgewood Board of Education, Twp. of Ridgewood
49 Cottage Place, Ridgewood, N. J.

Project Number: 1431

Grant Number: 1-6-661431-1815

State: New Jersey

Grant Period: July 1, 1966 to June 30, 1967

Projected Grant Period: July 1, 1967 to June 30, 1968

Basically there will be "no change" in the activities of this project for the next grant period except:

1. It appears from the responses on the evaluation, that the classroom teachers need more information about the family of instruments. For the family selected next year, the project office will prepare some type of pamphlet to be distributed to all elementary schools involved. It will take up the historical aspects, the literature, and the needed vocabulary necessary for a better understanding of the family.

   It was hoped that this information would be supplied by the music teachers in their advance preparation of classes. This has not always happened as the music teachers are either spread too thin or there is no music teacher at all.

2. Many more tapes are needed for advance preparation. This year we supplied one tape to each district and then copies could be made of this tape for use in the various schools. This has not been done and there is a need for a tape for each school.

3. Contacts will be established with the Bergen County Film Library to see if copies of films on the brass family can be purchased and made available to those school systems who are members of this Film Library service. A discussion and evaluation of these films will be contained in the pamphlet mentioned in item one on this page.

Part IV - Exhibits

1. Exhibit I - Programmed Tape Number Four for A Unique Program for Understanding the Performing Arts
2. Exhibit II - New York Times Editorial
3. Exhibit III - Letter regarding professional performances for assemblies
4. Exhibit IV - Letter requesting additional funds

The New York Times Editorial, Sunday, March 12, 1967 has been deleted due to copyright restrictions.

Exhibit I

PROGRAMMED TAPE NUMBER FOUR
for
A Unique Program for Understanding the Performing Arts

Title III - Music
49 Cottage Place
Ridgewood, New Jersey

The accompanying tape is for your use in helping prepare classes for your visit by the woodwind ensemble. This tape will require a good deal of listening on your part to make it useful as it is not intended to be a mirror of the assembly that will be used in your schools. It is intended to be a learning experience for your children. Sequence #6 and Sequence #7 will be played during the concert in your schools and children should be familiar with them.

The tape is to be played at 7 1/2 and generally requires a half-hour of class time. As the RPM's of each recorder are different, it is suggested that you use one tape recorder and mark the number for your recorder at the beginning of each selection. Only the selections you feel are important should be used in the lower grades. No doubt you will want to use the pictures of the woodwinds in class preparation.

You are reminded that this tape is for educational purposes only and copies may be made for use in your schools. This tape is not to be used for personal or professional purposes.

SEQUENCE #1

Flute	When Johnny Comes Marching Home
	Brahms - Variations on a Theme by Haydn
	Scale

SEQUENCE #2

Oboe	This Ol' Man
	Eroica Symphony - Beethoven's Third Symphony
	Scale

SEQUENCE #3

Clarinet	Sailor's Hornpipe
	Mozart Quintet
	Scale

SEQUENCE #4

French Horn	Yankee Doodle
	Firebird Suite - Stravinsky
	Scale

SEQUENCE #5

Bassoon	Irish Washerwoman
	In the Hall of the Mountain King, Peer Gynt Suite - Grieg
	Scale

m

PROGRAMMED TAPE NUMBER FOUR (Continued)

SEQUENCE #6

Beethoven - Woodwind Quintet

This work opens with a clarinet solo and emphasizes the clarinet throughout. It is a lively composition and children should be able to follow not only the clarinet but the horn part throughout.

SEQUENCE #7

Sea Shanties - Arnold

This Sea Shanty is the second one of three arranged for woodwind ensemble. It opens with the muted French Horn after which the melody is immediately established and passed back and forth between the various instruments. It's slow feeling would suggest a calm sea and even the monotony the sailor's might feel. It closes with the French Horn making the final period.

SEQUENCE #8

This Ol' Man

This is a familiar tune to almost all elementary children which was arranged for the woodwind ensemble by Manhattan School of Music. Basically it is done in variations, opening with the clarinetist, who plays an extremely difficult part, then passes to the oboe, the bassoon and the flute. The French horn does not play the variations but rather acts as an accompaniment throughout.

1-13-67

Exhibit III

C O P Y

February 2, 1967

Dear Music Educator:

It was suggested by Sylvia Hochman at the last meeting of the B.C.M.E. that our organization should serve as a clearing house for assembly programs involving the performances by professional artists,- music, dance, drama, etc. If every music educator who has a professional performance in his school would write up an information and evaluation form and send it to Richard Bloch's office at the Union Street School, Ridgewood, we could all draw on each other's experiences. Mr. Bloch and his staff have offered to organize a file of artists, duplicate the information, and send it out upon request. Please list each program you have had, regardless of its success, on a separate 3 by 5 card and mail it in as soon as possible. We could offer all of Bergen County a very valuable service if we all cooperate in this endeavor.

I have read this information to Dick Bloch. It has met with his approval, with some minor changes. Please call me if you have any questions.

Sincerely yours,

(Sgd.) Buddy S. Ajalot

Buddy S. Ajalat
President, B. C. M. E. A.

__Form__ (Use both sides of the card, if necessary.)

Name of performing group.
Name of person or agency to contact and address.
Type of performance.
Content of performance.
Grades attending.
Reaction of audience.
Your evaluation and recommendation.
Approximate cost of performance. (About 25, 50, 100, 200 or more dollars)
Submitted by ______________ Name
Position
School system

RIDGEWOOD PUBLIC SCHOOLS
Education Center
49 Cottage Place
Ridgewood, New Jersey 07451

December 15, 1966

Mr. William F. Raugust, Grants Officer
Contracts and Construction Service, Area #1
Dept. of Health, Education and Welfare
Office of Education
Washington, D. C. 20202

Re: Grant OEG 1-6-661476-1814

Dear Sir:

In correspondence with your office, dated November 1, 1966 and November 11, 1966, information was supplied indicating problems of scheduling and funding under Project 1476, with a request for additional funds in the amount $2515.

Responding to your telephone instructions to Mr. Durkin on December 13, 1966, I am including herein data to justify the supplementary funds and officially requesting the added allocation.

1. Nature of Problem

   Scheduling of classes was made on the basis of information received from the participating districts. In reports from 20 of the 57 districts, the number of non-public school classrooms and pupils was not included. The initial budget submitted to the Office of Education, therefore, was based on projected rather than actual figures.

2. Interim Solution

   The director has eliminated 40 rehearsal and preparation days, as approved in the project, from the program and further, vacation weeks in public schools are being used to operate the program for non-public schools which are in session. Using these marginal days we have scheduled 35 schools. Every available school day has been scheduled through June 30, 1966.

3. Additional Schools

   There are 205 additional classes in 15 schools enrolling over 8000 children which cannot be serviced by the project with present funds. The attached list contains specific data.

4. Alternate Solutions

Busing 8000 non-public children has been considered and rejected. In most cases the public school in the district has already received the service. The project is basically a classroom oriented program not an "auditorium" performance; no one school facility is capable of accommodating the size of the classes; geographically, the schools to be scheduled are too far distant for efficient busing. In short, grouping is impossible by virtue of the size of the schools, lack of facilities and school calendar differences.

Postponment of the program will double the problem next year since the same numbers will be participating and the project offering changes each year for three years.

We are requesting, therefore, that an additional sum of $2515 be authorized under the present grant document for the following purposes:

15 working days @ $30 a day per ensemble member - 5 members:	$2250.00
Music for additional ensemble:	50.00
Substitute pay:	90.00
Fixed charges (Social Security) @ 4.4%:	125.00
	$2515.00

Provision for or cancellation of the program to these participating non-public schools should be announced at the earliest possible date. I will appreciate your attention to this matter as soon as possible.

Sincerely yours,

Richard B. Perkins
Superintendent of Schools

cc: Mr. Durkin
Mr. Bloch
Advisory Council (10)

RIDGEWOOD PUBLIC SCHOOLS
Ridgewood, New Jersey

December 16, 1966

Additional Non-public Schools to be Scheduled under Grant OEG 1-6-661476-1814

	Grades	Classrooms	No. of Pupils
ENGLEWOOD			
St. Cecelia's	1-8	16	535
Little School	K-2	7	150
Morrow House	3-6	12	220
Public School (pre-school ages)			
WOOD RIDGE			
Assumption	K-8	8	300
WESTWOOD CONSOLIDATED			
St. Andrews	1-8	16	670
Our Lady of Good Council	1-8	15	725
Zion Lutheran	K-6	7	139
RUTHERFORD			
St. Mary's	K-8	36	1281
RIDGEFIELD PARK			
St. Francis	1-8	20	766
RIVER EDGE			
St. Peter the Apostle	K-8	17	800
BOGOTA			
St. Joseph's	K-8	17	850
LITTLE FERRY			
St. Margaret's	K-8	9	450
HASBROUCK HEIGHTS			
Corpus Christi	1-8	16	735
EDGEWATER			
Holy Rosary	K-8	9	415

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Part III

NARRATIVE REPORT

A Unique Program for Understanding the Performing Arts

OEG 1-6-661476-1814

RIDGEWOOD PUBLIC SCHOOLS

Ridgewood, New Jersey

Budget Period July 1, 1968 - June 30, 1969

Attachment to OE Form 4382

VOLUME III

REPORT ON STRING FAMILY

June 1, 1969

"As I go around the school systems (of the country) and see the considerable amount of money that has been appropriated, I expect to find at least some changes that are having effect on the child. But I don't. When I ask the teachers whether they are aware that the money has come in, or what the money is being used for in their particular schools, I never receive a satisfactory answer. If we gave the schools all the money they could use, would they know how to use it?"

Senator Kennedy asked the questions. The 91st Congress is going to look for answers.

Techniques Used in Achieving These Objectives

This year two full time string ensembles were hired from October through June. A committee was set up by the Steering Committee of the Project to spend a day at Manhattan School of Music interviewing candidates that the school had selected as musically capable. Members of this Selection Committee included representatives from the Bergen County Music Educators Association, the Bergen County Elementary Principals Association, a representative from the non-public schools and the Project Administrator.

In July, interested members of the two selected string ensembles met with the Project Administrator in Ridgewood to select music for use the following year.

During the summer, this music was ordered and catalogued and was ready for use by the ensembles in the fall. Also during the summer months, all changes suggested by the district coordinators were made so that all elementary principals would have the exact date their school would be visited.

In October, the two string ensembles spent several weeks working with the Project Administrator organizing material for classroom presentations and discussing a point of view for assembly presentations. During this time, the ensembles spent hours observing elementary children in the classroom and discussing means of communication. The ensembles were hired from October 1 through May 30, and during the last week of October, they began their work in the elementary schools in the County.

Schedules for each district were made ready and sent to the district coordinators in June 1968 so that each school would know the exact date of the ensemble visit. (Exhibit I)

When the ensemble arrived at the school, their day followed a general pattern as shown in Exhibit II. For larger schools, i.e. 20 classrooms, a day and a half were alloted, and for schools with over 26 classrooms two days were needed. In such cases, we generally took the lower grades one day and the upper grades the next.

It may be noted from the ensembles' school schedules, Exhibit I that two to three days per month were allocated for rehearsal. These days were spent in rehearsal rooms in Ridgewood and they gave the Project Administrator and the ensembles a chance to discuss problems, prepare new programs, review evaluation sheets, etc.

Techniques Used in Evaluating Objectives

As stated in the abstract of this PACE project, evaluations would come from the following sources:

A. The schools involved
    Music specialists
    Principals
    One classroom teacher on each grade level of each school

B. From the musicians in the ensembles

C. From the project's Steering Committee

D. From the Project Administrator

As one approaches the heart of any evaluatory process one wonders just how valuable it all is. Harold Howe II, in his article in Saturday Review may have had these feelings when he said:

> " . . . evaluation has become a sort of sacred cow in education, in the sense that everyone, both educators and laymen, theoretically believes in it. Not many people know what it is or what to do with it, but it is nevertheless widely regarded as "a good thing". The vague notion is that we can find out through some procedure (scientific or otherwise) what we are accomplishing with all of these federal dollars spent on education."

In a very real sense, it is the children in these schools that should be doing the evaluation now and five years from now and ten years from now. Evaluation is difficult at best, and when you are dealing in the performing arts, it may be even more difficult. With this general concern in mind, Dr. Walter Crewson, Associate Commissioner for Elementary, Secondary, and Continuing Education for the State of New York, invited a number of Title III administrators and people involved in the performing arts to meet in Albany to discuss evaluation. The cognitive and affective domains were discussed and it was pointed out that of all of the measurement instruments we have at present, only one and one half per cent have anything to do with the measurement of artistic achievement, and of this infinitesmal percentage, I know of no measurement for public performance.

In a very real sense we are, in this PACE project, making an investment in the future. This generation of boys and girls will have to have the opportunity to mature on this investment before any valid evaluation can be made. We can only hope that dividends will accrue because the risk is based on the best available knowledge at this time. It is hoped that through exposure to the performance media, executed in such a way as to give enjoyment, knowledge and musical insights, the end product will be a more sensitive humane individual.

By the same token, we do not in any way feel that this project will accomplish all these ends. Two string quartets working in hundreds of schools and with over a hundred thousand children will not fundamentally change attitudes and concepts. It is hoped that by making this project part of the curriculum in the educational system it will leave behind it, adults with sensitized attitudes and broader concepts that will be useful in other years.

A. Evaluations from the schools involved

Each year the project's evaluatory form has changed reflecting a concern of some faction of the project. In hoping to put the project on a solid footing, as described later in the report, the North Jersey Cultural Council asked that certain questions be included in the project's evaluatory form. A single evaluatory form was used with an added green sheet to to be filled in by the principals of the schools involved.

The following report is based on the first 301 evaluations returned to project headquarters. These included principals, classroom teachers, and music specialists. It has been decided that in an evaluation of this type, it is impossible not to have "loaded" or ambiguous questions. The Project Administrator's evaluation will discuss these questions later in the report.

A UNIQUE PROGRAM FOR UNDERSTANDING THE PERFORMING ARTS

Education Center

49 Cottage Place, Ridgewood, N. J.

Dear Colleague:

We have come to the final year of the Bergen County Title III Music program under the Elementary and Secondary Education Act of 1965. During the past three years, we have made an effort to introduce the three major families of the orchestra: the woodwinds, the brasses, and this year the strings. The Steering Committee, made up of elementary principals, music educators and representatives from the non-public schools, is now planning to turn the project into other hands if you feel such a venture is worthwhile.

Much is being said about the role of the professional performer and artist involvement in the schools. What you may add here in your evaluation of the project, will be fundamental in the thinking of the Steering Committee whose responsibility it is to be involved with future professional performances in Bergen County.

We would hope that classroom teachers who have been involved in this program for the past three years would fill in this evaluation, preferably one from each grade level, 1 through 6.

Richard L. Bloch
Project Administrator

Note: To District Coordinators

District coordinators are responsible for distribution to principals and music specialists. Principals will distribute them to their staff, one per grade level, and they should all be returned to the district coordinator upon completion. The district coordinators will then return them to the above address. Your attention is called to the set with an added green page 3 which is to be distributed to principals only.

A UNIQUE PROGRAM FOR UNDERSTANDING THE PERFORMING ARTS

Education Center
49 Cottage Place, Ridgewood, N. J.

Name of District ________

Name of School ________

Number of years in this school ________

Please check one: Music Specialist ____

Principal ____

Teacher ____ Grade Level ____

Please rate according to the following guide the information asked for below:

A - Excellent B - Good C - Fair D - Poor

1. Pupil response to classroom presentation was generally	A	197
	B	87
	C	2
	D	0
	No reply	15
2. Your response to these classroom presentations was generally	A	209
	B	72
	C	3
	D	1
	No reply	16
3. The material used in the classroom demonstrations was proper for your grade level	A	201
	B	78
	C	0
	D	0
	No reply	22
4. Students response to the assembly program was generally	A	206
	B	86
	C	7
	D	0
	No reply	2
5. Your response to the assembly program was	A	232
	B	60
	C	7
	D	1
	No reply	1
6. The music covered in the assembly was generally of interest to your children and of value in building their musical knowledge	A	180
	B	105
	C	13
	D	0
	No reply	3

7. These classroom and assembly presentations gave your class an understanding of the string family in action

A	214
B	73
C	5
D	0
No reply	9

8. How would you rate the value of these presentations for your class as far as their retention is concerned for future years

A	115
B	153
C	22
D	0
No reply	11

9. As you know, this pilot project has been going on for three years underwritten by funds from the Elementary and Secondary Education Act - Title III. The first year the woodwind family was presented, the second year the brass family, and this year the string family. What overall rating would you give to this three year program?

A	169
B	111
C	4
D	0
No reply	17

10. In an overall reaction to this pilot project, what rating would you give the string presentation this year?

A	230
B	57
C	4
D	0
No reply	10

11. In our three years of operation, we have presented sequentially the woodwinds, brasses, strings. Would you rate these presentations as to their acceptance by your classroom

Woodwinds	
A	112
B	107
C	14
D	0
No reply	68

Brasses	
A	136
B	96
C	14
D	0
No reply	55

Strings	
A	201
B	54
C	3
D	0
No reply	43

Please answer the following Yes or No:

12. Do you feel that more presentations by professionals should be included in your general elementary yearly program?

Yes	291
No	7
No reply	3

13. Is this the right level for such professional presentations or should they be considered for secondary students?

Yes	273
No	7
Other	11
No reply	10

FOR SCHOOL PRINCIPALS ONLY

1. The number of performing art professional performances held or planned in your school (including the Title III performance) this school year.

No. of Perf.	No. of Schools
1	8
2	9
3	9
6	1
7	1

These presentations in the past few years

Have increased	3
Remained the same	23
Decreased	1
No reply	1

2. How much do you feel your school board should spend for programs of this type per child per program?

10¢	3
25¢	4
50¢	11
75¢	3
No reply	7

3. Do you feel that help is needed in selecting professional programs in the performing arts over and above what your school district can offer?

Yes	17
No	7
No reply	4

4. Would you grade the following areas of professional arts performances according to what you feel is the greatest need for your school situation. (Rate 1 through 6, using 1 for area of greatest need, 2 for area of next greatest need, etc.)

(Ratings listed below)

	1	2	3	4	5	6	No reply
Drama	9	8	2	6	1	0	2
Music	11	3	3	3	5	1	2
Poetry	3	6	6	5	6	0	2
Dance	3	4	8	6	3	2	2
Film	0	1	3	2	9	11	2
Mime	0	3	5	4	3	11	2

5. Considering the physical facilities needed for groups involved in the above performing arts, do you feel that your school's facilities are:

Excellent	4
Good	11
Fair	9
Poor	3
No reply	1

6. If the Orrie deNooyer Auditorium (1200 seats and excellent staging facilities) in Hackensack were made available for performance for elementary children at a nominal cost in the above mentioned performing arts areas would you:

Encourage teachers to make field trips	16
Post the schedule for interested teachers	14
Feel that it would be best to have such performances in your individual school even if the quality might suffer	12

This evaluation is divided into three parts:

1. The evaluation form used by the schools who received the project; teachers, music educators, and principals as previously recorded.

2. The musicians evaluation who participated in the project.

3. The Project Administrator's evaluation.

Rather than add a final statement as suggested in item three, the Project Administrator will comment after each section. The following are comments pertaining to the school returns.

There are really thirteen questions requiring an excellent to poor rating as question eleven is in three parts. A bit of addition would indicate the following as an overall rating:

Excellent	Good	Fair	Poor	No Comment
2,372	1,039	118	2	272

This is perhaps the most positive statement that can be made for the project. Written reactions made on page two of the evaluatory form would also make the same statement. Reactors were positive in their praise for the project. To list these positive statements would be redundant except to say that they covered all aspects of the program from the conduct of the musicians selected, their skill, the programming, administration, etc. Negative comments ran about one in one hundred and covered such inconsequential things as tattletale gray chin rests or knitting in the faculty rooms.

Question 12 concerning the place of professionals in the schools gives such a positive "yes" that no one could question it. Question 13 was most interesting. Almost a third of the forms returned not only indicated yes but wrote comments beside the question. The majority of the comments were "for all levels" and second to this ran the written comment, "this is the right level". This would indicate that teachers and principals do have positive feelings about the importance of such programs in their schools. Out of three hundred returns only seven marked "no" on questions 12 and 13 and one wonders if it is the same seven.

Question 8 concerning the lasting values and retention of this program is the only place where the "excellent" ratings were overshadowed by "good" ratings. This is most interesting as the classroom presentations this year were built around the presentations of the previous two years by the woodwinds and the brasses. Examples would be, "How many remember what family was here last year?" "What did they do to soften the tone of those instruments?" "The mute is right, and now let me show you the mute used on the string instruments." "If vibrations cause tone, what vibrated to make the tone with the instruments last year?" "How did the woodwinds cause the vibration to make the tone?" In other words, we continually established relationships with the previous two years in the classroom visits. I don't know in how many classrooms I watched demonstrations, but it was many, and when these questions came up, there was never a class where answers were not available. I feel that the carry over is more than is generally felt by the classroom teachers.

In question 11, it will be noted that of the three families visiting the schools, the string family was the most successful. This is highly interesting as one would normally expect the visual interest and diversification of the brasses or woodwinds to outshine the sameness of the strings. Personality plus is the reason for this, however, it does not show on the evaluatory form. The two string quartets this year were not only the most pleasant and attractive young ladies, but they related well with children and adults alike. They had a sympathy and interest in what they were doing and this shone through in each classroom. They also felt the importance of the project on the lives of boys and girls and this showed in their demonstrations and programs.

There are smaller questions that come to light as in numbers 1 and 2. One might ask why teachers' responses were more positive than pupil responses when over and over again teachers mentioned how well the group geared the classroom presentations to the class level. It is, in this connection, noteworthy that there is a positive reaction in question 3 that the material used in these demonstrations was proper for the grade level.

In questions 4 and 5, one might ask the same question, "Why was teacher response more positive to the assembly program than pupil response considering that the lower grade assembly used "Goldilocks and the Three Bears" as a basis for the introduction of the string family!

Question 9 stands on its own as a rating of the project, and as already indicated, questions 10 and 11 indicate the success of the string presentations over the brass and woodwinds.

In turning to the principals reactions indicated on the green sheet, it is interesting to note that the highest percentage of no comments came from this group. Two reactions are most significant in these six questions:

1. There has been little movement from "dead center" in the effort to bring professionals into the elementary schools as indicated in the last part of question 1.

2. Most principals felt that this program was worth about fifty cents per pupil. As the average school size is approximately 500 pupils, this would mean $250.00. This is important as we come to item 6 of this evaluation.

The following evaluations are made by members of the ensembles involved in this year's presentation of the string instruments. Because of the creative attitudes of this year's string players, no set evaluatory form was given them to follow. It was suggested that each of the two ensembles pick an area to cover, i.e. administration, performance, school preparation, etc.

Evaluation of Title III Program by Denyse Nadeau Buffum

As I understand it, the Title III Program is not specifically to encourage the children to play an instrument themselves but rather to give them basic knowledge that would help them appreciate and understand music better now, and in their adult lives. I definitely feel the program was very successful in those primary aspects. Being in close contact with the children, I was glad to find out they had retained some of the material taught to them by the woodwinds and brasses of the previous two years. I think I would be right in saying we have been dealing with children of which the majority have never been exposed to music before this program. So, this is a big step forward for all of them.

The strings, being last in the three year program didn't encounter many problems because of the previous experiences of the earlier two years. This was a great advantage as many ideas had already been tried, some improved or discarded, so that we benefited from it and did not go through the "experimental" stages of trial and error. I found another advantage in this situation as far as the classroom demonstrations: I, and the children themselves, could relate some of their acquired knowledge from the woodwinds and brasses, to the strings.

As a teacher-performer in this program, I acquired a good amount of experience working with children (of which I had none before) and now feel very capable and comfortable with this age group. This, of course, would be an invaluable asset if one was to go on teaching. But, my plans are to perform. For me, the program was quite frustrating as to its limitations. A program like Title III should be to reinforce what has already been introduced to the children through music education classes or otherwise. Too often, this was not the case! If a child has had no preparation before our visit, our time is spent by having to introduce very basic knowledge which could have been covered by anyone beforehand. I feel the most important of all is for the children to see the string quartet in action. I can see the advantages in the children meeting and being in close contact with the musicians but, there is a time-factor. I feel a demo-assembly type of set-up with aquestion and answer period would be more beneficial. More material could be covered and consequently we would get past the "basic" level and go on to a higher level, etc. depending on the particular group. From the musician's point of view, this would make it a more meaningful and rewarding experience.

The administration's handling of everything was excellent and made the project run smoothly and effectively.

At this point, I cannot stress enough the program's objective was indeed successful! But, its effects will be short-lived if not immediately followed up with some other program. To 'involve' children daily with good, honest music, and without the 'must' and 'now' and pressures of teachers or classrooms; this sounds ideal, but how? Why not for the first four years of school (K-3), build the capabilities of music appreciation, spend a few hundred dollars on recordings of Bach, Beethoven, Brahms, Mozart, Prokofiev Copland, Rogers and Hammerstein, Lerner and Loewe, etc. and pipe it out over the public address systems at every recess and luncheon period, before and after school, etc. The children, while playing, will absorb painlessly, by planned continuous exposure, the works of these great composers, and in this way, as a child grows close to nursery rhymes, folk and popular tunes, he will also grow close to Mozart Minuets and Bela Bartok's Dances for children, etc. It will also change the attitude of the words, "classical music"; I found that children consider classical music to be enjoyed only by those few "unpopular types", "squares", "bookworms". This attitude is manifested by the complete lack of exposure to classical music. Then, I think a program like the Title III would be reinforcing what has already been introduced and what has become familiar or maybe, loved. This builds more knowledgeable, appreciative audiences for the future.

Evaluation of Title III Program by Helen Carter

The most difficult and important problem in our Title III work this year has been learning exactly what and how much children can be taught in one large dose. Since we deal with children whose musical knowledge ranges from none to those who are themselves studying an instrument, we have to teach something pertinent and palatable to all.

Though we are dealing with string instruments specifically, we are actually trying to teach a basic receptivity to string music. At this point, however, we sometimes run into a seeming "obstacle" which is part of our present musical environment. In this age of the electric guitar we meet children already pre-oriented to the sound of amplified hard rock music produced by these instruments. When they are confronted with a violin, viola, or cello the initial reaction is often, "Ugh, what is this boring relic from the ancient past and what does it have to do with me today?"

Here, then, is our usual starting point each day - to break the old image, of some, "Old wig playing the violin", and then to reintroduce the instruments as interesting, vital, and very up-to-date means of making music. The demonstration of the instrument itself in the classroom is our key to opening the doors to interest and musical receptivity.

Since we live in an age of science and technology, we can also expect to find education stressing these fields. So why not begin by introducing the workings of an instrument in this manner of thinking, too, at first. This can be done in great detail with a good imaginative class, and their ideas and questions often lead to new discoveries for us too. I'm often surprised too at how well the very young children grasp and understand such things as vibration, amplification, etc. To understand that any specialist of any profession uses the finest precision tools is also a vital point in showing the quality and value of a fine handmade instrument or bow.

Once they see how the instrument produces sound, we begin to show them how to produce different sounds, and the children begin to discover how each sound can make them feel a different way. This is what we have been leading up to. One of my favorite devices is to let the children put together a piece with me stylistically with bowing, volume, speed, etc. and it works! This exchange of ideas results in a creative atmosphere which is the only sure-fire sign of continuing interest and involvement. With this kind of approach we are able to set the stage for the musical program of the quartet later.

In the actual program-assembly, we recall some of the things discovered earlier and apply them to each instrument which is then heard individually and compared to the others. The music performed by the quartet is used to show off or bring out these musical characteristics and technical devices; or then, to go beyond that, to show why they are used and how they enhance each piece. All types of string music are included from classical, fiddle, jazz, descriptive, to rock music to give as wide a variety as possible and therefore evoke just as many reactions and emotional responses as possible from the audience. We have hopefully arrived at accomplishing our initial purpose - to awaken and cultivate a beginning response and receptivity to string music. In an age where we are constantly pelted from all sides with "Muzak" we not only don't hear music, but we actually have to be taught how to listen again.

Evaluation of Title III Program by Margery Frost

The value and desirability of directly introducing school children to orchestral instruments and professional musicians is beyond doubt. What is open to appraisal is the design and implementation of the specific program in Bergen County and the effective employment of economic and human resources. My experience in the '68-'69 project suggest that the concept of the instrumental choir as both a geneological unit and a vehicle for chamber music gives the program life and cohesiveness. Similarly there was observable virtue in the sequence of classroom demonstrations followed by a lecture-concert assembly. The closeup contact allowed for questions, personalized experience, and the feeling of intimate reality about the instruments and the players, while the assembly put together the parts into a harmonious unit and subtly simulated the concert hall perspective.

At issue is the attitude. How should the visit by the quartet be received? How should the day be viewed and handled by the school administrators and teachers? How much should the normal routine of the school day be flexed to accommodate the visit of the musicians? Should the music fit into the day "naturally" or is the experience enhanced by spotlighting the visit, reshuffling other activities to accommodate it? My contention: to seek to render the music unobtrusive is to weaken its effectiveness on several counts. Since the objective fact is that a visit by a professional musical group is exceedingly infrequent it will always be to some degree special and if mere curiosity and habituated attentiveness are to give way to eager anticipation and intellectual excitement among students, the students themselves must be made aware of the unusual nature of the event and the importance it has to their educators. In addition to being flexible and even catering in scheduling and reorganizing to heighten the significance of the activity in the eyes of the school children, administration should take into account the fact that the qualitative functioning of performing artists is notoriously and inescapably affected by psychological and physiological variables such as hostile receptions, fatigue from overloaded schedules, very early morning hours (for performance), picayune constraints, etc.

A problem area may be identified in the nature of the material used. I suspect that best results in this area would derive from respect for the taste and educational insight of the musicians and of children. It is likely that musicians will teach and perform best with repertoire levels and approaches not at variance with their own views and with the typical function of their instruments in contemporary society. This year's experience (and concomitant exploration of educational literature) suggests that children need not be excessively "played down to" in terms of rock and roll and contrived arrangements unnatural to the violin family and the string quartet. Colorful and exciting - even humorous - material is available from the great repertoire; and the manner and language of presentation could certainly bridge differences in age, experience and initial interest.

Responses in the schools have been almost uniformly healthy and encouraging from the children, generally well-intentioned from music supervisors and administrative personnel and unpredictably supportive or disruptive in the case of classroom teachers. It is apparent that more guidelines are needed for the function and attitude of the classroom teacher vis-a-vis the Title III visits.

The curtailment of lead and preparation time and the overloading of schedules must be questioned even as a reluctant response to unexpected budget cuts.

Evaluation of Title III Music Program by Odile Nadeau - Cello

The Title III Program as seen from my point of view, has many valuable points for students who up to now have not been exposed to actual contact with a performing group of string players. From my own experience, I could see that many of the children, that I came in contact with, became greatly interested in the instruments, their wide range of usage, plus the music lessons and explanations. The live ensemble performances that followed further showed how interesting music can be made, and demonstrated in actual performance what had been explained in the classrooms before.

I further found that by staying in the classrooms for longer periods of time, the children's attention could be maintained, whereas the shuffling of personnel for shorter class demonstrations each, proved more distracting and time was lost in every change. The change to stay longer proved beneficial.

Although the children only saw in the classroom one instrument, the other instruments were discussed and explained, then at the ensemble performance each instrument was pointed out, and played individually so that the children could see and hear the difference.

As for me personally, I feel that the longer music lessons are more rewarding. They give more time for proper explanation, more time to play the instrument and more time for the children to ask their questions. It also allows me to work with a freer frame of mind and provides a more comfortable rapport between me and the children. Covering too many classrooms of short periods in one morning, was too monotonous, and a greater physical strain.

One other point I feel that should be brought up is the fact that although the children were usually attentive, their teachers on occasions did not show any interest. Some of these teachers seemed to feel that we were intruders, and when discipline was a problem, they did not cooperate with us.

Principals of certain schools also displayed a certain amount of disinterest. It seemed to me that they felt as if they were doing us a favor by allowing us in their school. Often class schedules were not properly arranged for our classroom visits due to their special classes or workshops. Sometimes, we didn't even come in contact with the principal.

We have worked closely with the project administrator in mapping out the programs and in making necessary adjustments and changes as we moved along. I felt it would have helped the program to have access to more music, records and materials, and more time to prepare other programs for greater variety. Since this program has been financially curtailed, I understand that money for more materials cannot be allocated, therefore I would suggest that on occasions, rehearsal days be used, to greater advantage, for research and new program plans in libraries or music schools.

In closing I would like to say that the program as a whole is very valuable and has proved to me successful thus far. If this program can be continued I think it will prove of great educational merit. Some of the comments and suggestions that I have exposed may help to make it more effective.

The project administrator has run the program efficiently and continuing the project will prove a great educational advance.

Evaluation of Title III Music Program by Francine Nadeau - Violin

I believe that the idea of Title III, to present live music to school children is basically excellent, however I feel that there are several points about the program, which if changed, would make it a more rewarding experience for everyone concerned.

The students are generally very receptive to the program, however, in most cases, the level of awareness of music as a vital part of modern life is distressingly low. I feel that although Title III is a wonderful step in the right direction, it should be supplemented by a more extensive exposure to music and the arts in general. A program of this nature can at best hope to do no more than create an interest in the student which should be encouraged by much more exposure to live music and a better general understanding.

The teachers, in general, were very interested and helpful in presenting classroom demonstrations. However, in quite a few cases, teachers used this time to grade test papers or even leave the room. This is disrespectful to the performers and does not set a very good example for the students, who in cases of this sort were usually as discourteous as their teachers.

In a few cases, the attitudes of the principals was considerably less than respectful. It is difficult enough to maintain interest in a job as tedious as this even under the most ideal conditions, and when one is made to feel that he is just getting in the way of normal procedures, it becomes impossible to function effectively.

From the point of view of the performers, the mental anguish of having to repeat the same demonstration in each class every day for eight months is almost unbearable. If the students had a basic knowledge of the instruments to begin with, which could be easily accomplished by a good general music course, classroom demonstrations could be replaced by demo-assemblies. This would not only make the job more bearable for the performers, but would expose the students to more live music, which, after all, is the primary reason for the program. The love of music is unquestionably an acquired taste, and I think it would be more effectively accomplished if the students spent more time listening to music and less time learning the technical problems of playing the instruments.

I sincerely feel that Title III is a very worthwhile project and I hope that it will be continued. I would like to see music become a better understood and more vital part of our culture, and this is certainly a major contribution to that cause.

Evaluation of Title III Program - Wimberly Carter - Cello

After working with this Title III project for six months now, my ideas on what it can and should accomplish have changed drastically. At first I looked at its main purpose as being to create an interest and understanding of classical music in these children, which in itself is a valid point, but quite an undertaking for only one day's work in a school. There are too many obstacles to overcome first - obstacles in that children of this age already have very definite preconceived ideas and tastes in music. I think that by concentrating on these, we are more likely to pave an opening for at least more varied kinds of music in their lives, and hopefully some of these being, for lack of a better word, classical. Below are listed what I consider to be the main areas for attack, and those which I think, in most cases, this project has made great headway in overcoming.

1. The majority of students have never even seen a violin, much less a viola or cello.

   When this is the case, we can get any number of responses from the children. There can be a great interest just because of the fact that this is something new, or there can be the totally opposite reaction -- "since we've never seen them, they couldn't be terribly important". By having the opportunity to see the students first in the classroom we at least have a chance to either further or stir up an interest just by explaining the mere mechanics of the instrument or the manner in which it is put together. If all else fails the age and price of good string instruments will at least get some response from them. I think that this can be one of the most important aspects of the project if kept in perspective by the performer. When we get no response in the classroom at all, this very greatly effects our attitude toward these particular students, and we sometimes let down in our presentation at the assembly. After all, these are the children who need the greatest attention, and we sometimes forget that the workings of the instrument is simply a means to an end. It is the music itself that we should be trying to get across. Ideally, we would like to see a natural curiosity in all children, but when it is not there it is not always the child's fault. They may have a teacher that squelches inquisitiveness, or they may have a teacher that has prepared them so well that most of what we are telling them is not new. And then of course there are some days when the weather drags us down as much as it does the students so that neither of us are responding well together. To sum up, the classroom visits give us a chance to meet the children, and them us, to familiarize them with the different instruments, and hopefully to create some interest in them. It also allows us to use the time allotted for the assembly for the more important aspect - the music that they can produce.

2. The students tend to have the bowed stringed instruments pigeonholed into classical music and have no idea that they hear them everyday.

   I think that education in general is partially to create an awareness of what is actually happening to create a person's surroundings. With the advent of "canned" music coming at you from all directions in restuarants, elevators, shopping centers, radios, television, movies, Evaluation - Wimberly Carter - cello (continued)

etc., that half of the time we have no idea of what we are listening to. I think that without exception all of the students have heard these instruments, but it is a matter of putting the name with the face. Also the awareness of what they are listening to may help to make them a little more discriminating, but more important that these instruments are not foreign but an integral part of their lives and should be enjoyed. I think that our assembly program handles this problem very successfully, and that, although I may be optimistic, I think that very few students leave the assembly not having enjoyed it. Our program not only includes classics, introduced in such a way so that there is an interest in what to listen for, although I think that they would enjoy them any way, but also jazz, sound effects, fiddling, and use of the string quartet by the Beatles. By showing them that music is simply to be enjoyed, and by creating an awareness of just some of the ways it is used, hopefully this spark of interest will develop into a lasting one for some of them.

Although I have been referring to attitudes in children, they apply equally to the majority of adults since that is the source of most of their ideas. If more projects such as this one can be started and extended to greater depth so that they reach young people, I hope that one day the above statement will no longer be true.

Evaluation of Title III Program - Karen Jones - Violin

This third and final year of the Title III Grant for music in Bergen County, New Jersey has been, in my opinion, the most important and the most rewarding. In previous years students in public and parochial elementary schools have become better acquainted with the woodwind and brass instruments, instruments with which the general public is fairly familiar due to the ever present high school football band and the frequent appearance of these instruments on television shows. The string family, however, is often overlooked or, if considered at all, remains in that undesirable category of being able to play only longhaired music, a fact that immediately alienates most young people. I believe this conception has been shattered in many cases by this year's program.

Having the instruments presented by people who are not much older than those who are meeting the strings for the first time automatically breaks down some barriers. This age factor makes it more possible for there to be a two-way communication in the classrooms. With half an hour in each room, the performer's personality is bound to emerge to such an extent that the children will feel they know not only the instrument but the person who plays it. This familiarity is also carried through in the assembly program, with each member of the quartet introducing at least one number.

In our assemblies we try to continue the process of breaking down even more barriers by referring to things mentioned in the closeness established in the classrooms and by the music we choose. With the right introduction to establish the mood and things for which to listen, children from kindergarten through the eighth grade respond equally well to Beethoven, Bartok and the Beetles.

This is where the real value of the program this year lies. Children who normally would never be interested in hearing a string quartet, if they even knew what it was, find that these instruments can play all types of music - from rock and roll to classical - and that each of these extremes as well as the in between types can be enjoyable.

My only regret concerning the program is that lack of time and funds made it impossible to return to each school with another concert to pick up where the first left off. One brief exposure to these by-passed instruments can rarely be enough to generate sufficient interest for a youngster to seek out by himself a chance to hear them again. And that to me is what this program is aiming for - not to cause a rise in the dwindling number of string players but to create an interest where previously there was not evan a knowledge.

Example Program - Lower Grade Assembly
Kindergarten through 3/4th Grades

I Goldilocks and the Three Bears

The opening selection was put together by the ensembles to show the timbre and voicing of the string instruments as well as to illustrate the various bowings and effects that the string instruments have without great detail. The cello became papa bear, viola - mama bear, etc. The first violin was Goldilocks and her part was played pizzicato. Each instrument played its own theme and then they all played in ensemble. This presentation took approximately ten minutes and illustrated various dramatic effects of the string family. The presentation was highly successful and has been recorded on video tape and it is hoped that it can be put on 16mm film and placed in the Bergen County Film Library for distribution to the schools.

II Jazz Pizzacato or Pizzicato Polka

Here we picked up the theme from Goldilocks and showed how this effect could be used by the whole ensemble.

III The Mutes

The children remembered the mutes from the brass instruments of the previous year, and since these had been discussed in the classroom, we played any number of pieces using mutes. Usually the mutes were again discussed as a reminder of the classroom demonstration and a short section of the piece was played without the mutes - then the whole piece with mutes. Usually the psychological effects came forward. Boccherini Minuet for delicacy and "music box" effect or Villa-Lobos for its sad timbre and loneliness . . . the jungle on a still dark night.

IV Descriptive Music

Bartok's, "The Diary of the Fly" was used for fun with music and its descriptive qualities. Discussion on how different this music sounded from what we usually expect to hear, and of course, the use of the fly swatter at the end of the viola's music had real appeal.

V Fiddle Music

The difference between the "fiddle" and the "violin" . . . none. Usually played, either "Turkey in the Straw" or "Fiddle Faddle".

VI Audience Involvement

Someone in the audience had a "free" lesson on the violin. They were shown how to play the E and A strings, and then as the ensemble played "Pop Goes the Weasel", at the appropriate place, the child would pizzacato these strings.

VII The Strings in Today's Music

Used an arrangement done by the ensembles of "Eleanor Rigby" introduced by the fact that even the Beetles used a string quartet in some of their arrangements and this piece illustrated this fact.

VIII The final number, Bartok's "Roumanian Folk Dance" which used the same type of bowing and effect that the Beetles had used in Eleanor Rigby.

Example Program - Upper Grade Assembly
Grades 4/5 through 6/8

I Program begins immediately by the ensemble playing a piece similar to Schubert's "Death and the Maiden".

II Instruments are reviewed as to size, timbre, pitch and ranges.

III This program was based upon "style" in music and how it is created.

a. Debussey Quartet - Second Movement

Here Debussey creates the effect of the Spanish guitar with his various rhythms and use of the pizzicato. If the group is not mature enough for the Debussey, we would substitute "Jazz Pizzicato" to show the two different ways of using pizzicato.

b. Dido's Lament by Purcell gives a muted effect and a complete contrast of style and mood. Also used in this spot was the Villa-Lobos Quartet No. 6 which has a great deal of slow material and creates somber and melancholy moods in children.

c. Bartok's "Diary of a Fly" is used for a descriptive piece and can show how instruments make sound effects. Modern music may be discussed depending upon the maturity of the audience.

d. Fiddle playing is then demonstrated by the ensemble playing "Turkey in the Straw". This is introduced by the violin doing a short piece of "country music". Less mature audiences, "Fiddle Faddle" is substituted.

e. "Pop Goes the Weasel" used in the same manner described in the lower grade assembly. In the upper grade assemblies, we would sometimes use the music teacher or the principal to have the "free" music lesson.

f. "Eleanor Rigby" shows how the string quartet is used in modern popular music even "rock".

g. The program ends with a major work for string quartet such as Bartok's "Roumanian Folk Dances", or Beethoven's "Fugue Op 59 No. 3" or Brahm's "A Minor Quartet". This was introduced in terms of language, and as there is a language for children and a language for adults, so there is a language for strings. It is hard to learn like a tongue twister, but it has meaning to those who really listen. The children took these major works in stride and enjoyed them.

C. Report of the Steering Committee:

The Steering Committee, consisting of elementary school administrators and music teachers, was called together on frequent occasions to be appraised of the success of the project in the schools, to approve plans made by the project administrator, and to offer suggestions for further study with regard to specific problems. The major task this year has been to evaluate the program and offer various recommendations for its implementation at the conclusion of federal funding.

This study of continuation after federal funding began in January 1969 and many organizations were consulted, including Young Audiences, Educational Division of Lincoln Center, and other higher educational institutions. The committee was disturbed basically about two things; how to continue using these highly skilled ensembles after their effective year with the program, and how to continue such an effective program in the schools of Bergen County. After extensive search, the group decided to align itself with the North Jersey Cultural Council who were, at that time, exploring ways to expand cultural activities in the schools of the County. (For a further description of these activities, see number six of this report.

Project Administrators Evaluation

Without question, this has been the most successful year of this three year PACE grant. The first year, with the woodwind family, we indeed had great difficulty in helping the two hundred plus schools to understand exactly what the project was to do for them. During the second year, there was considerable difficulty in getting the brass ensembles orientated into this type of work. This year we have been working with two truly excellent string ensembles who understood the program completely and believed in it. Their devotion to this program has been a source of strength to the project administrator. Into project headquarters have poured hundreds of unsolicited letters, pictures, booklets, etc. prepared by teachers and pupils of the schools serviced indicating their sincere joy at having the ensemble in their classrooms and schools.

The ensembles have been unselfish with their time in program preparation and have even spent untoldhours writing programs, rewriting and changing them. One of our most successful ventures of the year was the creation of Goldilocks and the Three Bears for the lower grade assemblies and kindergarten presentations. Through musical means, we illustrated the cello as the papa bear, viola as the mama bear and the violin as the baby bear. The second violin became Goldilocks playing pizzacato. Through this story, we were able to illustrate most of the bowing techniques and effects used by string instruments for grades Kindergarten through three. (Sample programs used by the group precede this report by the project administrator).

The girls of these two ensembles also had a great empathy for children and brought their vitality and interest into each classroom situation. They quickly learned how to relate to the various class levels and could adapt quickly to the conditions of the various schools they serviced.

As project administrator, a personal evaluation is difficult at this time as the project is still too close to me. There have been times of exhaustion, loss of faith, fear, exaltation and about every other emotion that a person in such a position can have. To involve the reader in these aspects would be immaterial. It is enough to say that when things seemed at their bottom the only salvation was to visit the ensembles and stand in the back of a classroom and watch children absorbing the classroom demonstrations. Their eager faces and their interest in what was happening to their learning erased the personality and administrative problems.

As one has discussed Title III projects with privately supported foundations their reactions to such projects is negative! This surprised me at first, but then I realized that Title III grants were based entirely upon the cherished American dollar. If there had been an equal amount of time spent on educational values as was spent on budgets, the story might have been a great deal different. The only educational guidance that I received from HEW during the three years as director was a three minute phone call asking if everything was going well. Surely there were other project directors on cultural projects having similar problems to mine. What were they doing about non-public school involvement, personal problems, evaluations, etc.? Never once in the three years duration of the project were these people brought together to share points of view and gain insights! One such bright spot was held in Hawaii last summer and after cancelling schedules and making great preparations, I was notified that I could not attend . . . and in Hawaii of all places using project funds!

Cost of this Evaluation:

None other than the time taken by hundreds of individuals to fill out the evaluatory form and the many evenings on the part of the project administrator making out this report. Credit should be given at this time to Mrs. James Sullivan who has been the project secretary through the three year operational grant. Her abilities have been considerable in the success of the project. In the day to day management of the project, she has been always successful and during the many times of crisis she has kept a cool head and acted beyond the call of duty in dealing by phone with superintendents, music teachers, and classroom teachers. She has the ability of taking the hurried directions of the project administrator and the misspelled memos and letters and make them meaningful and pertinent to those to whom they are directed. This project is deeply in her debt.

PART II - NARRATIVE REPORT

Two

Project endeavors in which the anticipated results have exceeded expectations:

The effect upon children has been unbelievable. Music specialists have repeatedly mentioned the enormous amount of retention that pupils have for the project. They remember the woodwind and brass families not only through an eye association, but more important musically, through the ear. Because of the childrens' extreme pleasure with the woodwinds and brasses, they listened and eagerly awaited the string ensemble. I feel that this project has spurred an interest in the performing arts throughout the County's elementary schools. Of course, this is not the sole motivator, but it has substantially helped thinking about the necessity of elementary schools involving themselves with professional assemblies that educate as well as give enjoyment and understanding.

It has, in a sense, focused some of the direction of the Bergen County Music Educators Association away from their continual emphasis on festivals and county secondary school choruses toward the elementary level. Through discussions of this project at meetings, secondary music educators have become more clearly aware of one facet of instruction in music in elementary schools. In another sense, this project has given the elementary music specialist a sense of importance and focus of interest; too long in music education there has been a major emphasis on the secondary performance program. This project is for the elementary teacher who has an interest and pride in being an equal in the profession. It has increased emphasis on the pupil as a consumer rather than always a performer.

The State Department of Education has called together various project administrators on performing Title III Grants to discuss mutual problems. Through these discussions, ideas have been exchanged and one has been made aware of kindred spirits that exist throughout the state.

Through the district coordinator method of organization, excellent communications are being established between public and non-public schools. Such communication should go far in establishing an understanding and appreciation of mutual strengths and problems.

Project endeavors in which the results have not measured up to expectations:

Without doubt communication continues to bother the project. It had been hoped that the basic ideas of operating the project within a County would have been made during the first two years. This has not always been the case. Often district coordinators did not take notice of changes in the project or they became overly conscientious and felt that they had better ways of running the project within their districts. If the plans had been changed, and the ensemble not notified, they were distressed. By the same token, if the ensemble refused to go along with the district coordinator's new ideas, they were accused of non-cooperation.

One might tend to wish that during the progress of this project, there might have been more contact with Washington for direction and guidance in educational matters rather than just the sole budgetary contact. This lack has been outstanding and is felt by all Title III project administrators.

PART II - NARRATIVE REPORT

Three

Greatest change resulting from the project:

Perhaps the most significant things that this project has done in many of our schools that do not have any type of performance is to:

a. Convince administrators, teachers, and pupils that professionally well trained artists can be educationally stimulating and fundamental to childrens' development. More and more schools in the County are looking for ways and means of bringing professional visual and performing artists into contact with school children. This costs money and schools are not sure where it is to be found.

b. The organization of Project IMPACT (see number six) where communication has finally been started by informing schools as to what is educationally useful. Schools do not have the personnel to preview programs, be informed, and be able to evaluate the performance media. Through IMPACT this type of work can be done for them and a central clearing house established for impartial dispersal of information.

PART II - NARRATIVE REPORT

Four

Cooperating Agencies

1. Manhattan School of Music

   This institution has produced the members of the ensembles as the original proposal was made with this institution acting as part of the joint effort to produce this project. They have screened the ensembles, set up days for the Selection Committee to interview candidates and have been most helpful in many ways. They have also been helpful in obtaining qualified substitutes in case of illness on the part of an ensemble member.

2. Bergen County Elementary Principals Association

   This organization has become more and more a vital part of the project. They have sent members to serve on the Selection Committee, the Steering Committee and have been active in Impact - Arts in Bergen County Schools (reference hereafter IMPACT - ABC).

3. Bergen County Music Educators Association

   This group continues to be a vital part of this program. Time is spent at their meetings to disseminate information, gather new facts, etc. They have become a clearing house for information, have selected two members to serve on the Selection and Steering Committees as well as participating in IMPACT - ABC.

4. County Superintendents of Schools

   Through their monthly meetings such information as is necessary has been distributed. They have been helpful in the preparation of lists and changes in school personnel, organized and sent out such information as pertained to emergency school closings, etc.

5. County Music Helping Teacher

   Has been helpful in aiding small systems to know about and become involved in the program. She has been important in distributing such information as was needed to smaller systems.

6. New Jersey Music Educators Association

   Helpful with moral support and interest in all facets of the project.

7. Tic-Toc (To Introduce Culture to Our Children-Ridgewood Parent Organization)

   This is the group, together with the music staff of the Ridgewood Public Schools, that first conceived the idea and put it into practice.

8. Ridgewood Board of Education and Administrative Staff

Members of this sponsoring board have taken an active interest in this project. They have visited the program in various schools and have expressed positive concern in the program. The project is also most thankful for the patient help and understanding given to it by the administration and school board of the Ridgewood Public Schools. Their counsel, advice, time, and effort have contributed greatly to the many positive statements in the previous evaluations. Special thanks to Dr. Richard B. Perkins, Superintendent of Schools, for his patience in interviewing candidates and availability for advice, and to Mr. Joseph P. Durkin for his many hours in handling the myriad financial matters pertaining to the project. Without the vital concern and help of these and the many other dedicated people who are vitally concerned with the learning of children, such a project would not be possible.

9. Young Audiences

Miss Miriam Rose of the New York City Chapter, and Mrs. Carol Morse, National Director, have given valuable counsel and advice. They have also been sources where information could be shared.

10. Lincoln Center Educational Division

Mr. Constantine Vasiliades and his staff have been a sounding board for comparative problems and help in finding solutions. Particular help came in preparing the in-service workshop for IMPACT-ABC.

Changes since the initial application

Because of drastic cuts in Federal aid at the beginning of this operational year, the following steps were taken to continue the program in the County. Notice of these steps were sent to all cooperating districts. (See Exh. III).

1. The project time will be cut from ten months to eight months; staff contracts will be issued from October 1 through May 31. This means that we will have to do some cutting in the amount of classroom work that can be done. In order to do this it will be necessary to cut service for pre-school, kindergarten, and grades seven and eight except in such rare cases where their inclusion would not extend the amount of time spent in the school. Example: we can cover a 15 classroom school in one day. If these 15 classes include seven and eight, we can service them. If the school has more than 15 classrooms including seven and eight, we cannot return to cover the two upper grades. (Assemblies will be included where feasible.)

2. There will be no make-up for days missed due to snow or other acts of God.

3. It will be necessary for us to cut the amount of time usually spent in rehearsal and preparation.

4. We will eliminate any bussing for schools without auditorium space. If individual school districts wish to provide bussing where needed, we will give assembly programs.

5. All teaching aids must necessarily be cut from the project including tapes, lesson plans, teacher books, etc.

On the whole, the picture was not as bleak as it appeared as we were, by combining kindergartens, able to include them in the program, and with the cooperation of the ensembles using rehearsal days, and further cooperation from the elements, we were able to make-up all days discussed in Item 2. In many schools, we were able to give 7th and 8th grade assembly-demonstrations.

Concerning Item 5, teacher returns indicated that this was missed. The tapes used for the woodwind and brass ensembles were helpful to the classroom teachers, and the "blue book" of instrumental pictures and facts aided the classroom teacher in preparing for the ensemble visits.

To increase communication between project headquarters and the schools, all communications were sent to the school principals as well as superintendents and district coordinators. (Exhibit IV, Item 6). This was a definite step in the right direction and should have been done the first year of operation.

Another fundamental change in the program for this year involved classroom visits. With the woodwind and brass ensembles, we had visited each classroom with each different instrument. This was to show the differences in the visual aspects of the instruments as well as to give some idea of the individual timbres. After we began working with the string instruments, it became evident that much of this information was redundant. After all, each string instrument is basically constructed the same, is played in the same manner, has the same bowings and the same timbre, etc. We soon realized that it was far better to stop each instrumental classroom visit at ten minute intervals and have one instrument in a classroom for approximately thirty minutes. This proved highly successful as it stopped much of the harried running from class to class as well as the continual interruption. It also gave each class a really good lesson on stringed instruments. With thirty minutes (and often these presentations went on as long as forty-five minutes), the players had time to establish rapport with the children and really delve into the questions and interests of the classes. During the assemblies, we took an extra few minutes to compare the instruments as to size and range while on the stage.

PART II - NARRATIVE REPORT

Six

Methods and Procedures Being Developed to Continue the Project Without Federal Support

In January of 1968, the Steering Committee of this project began exploring ways of making this project self-supportive. The steps of this involvement are important and are not as yet completed.

1. The Steering Committee enlarged itself and called in representatives from the Elementary Principals Association and Music Educators Association to serve as an ad hoc committee to determine if this venture was completely successful and necessary. This committee returned with a "green light".

2. The Steering Committee then began exploring organizations with which it could associate. Young Audiences was first and it was discovered, through talking with their New York Office, that their needs and their problems were not necessarily the needs and problems of Bergen County.

3. The Lincoln Center Program was explored but it was mainly a secondary program and did not appear to give the broad services that the committee felt were necessary.

4. During the past few years, a new organization has been emerging in the County called the North Jersey Cultural Council. This group has a paid director and has been given a small grant from the Freeholders of the County to explore the cultural needs of Bergen County, including the needs of the schools. The Steering Committee decided that this marriage would be a good one and began legal proceedings. These proceedings have involved a great deal of water and many bridges. All the hurdles are not jumped yet, but we are beginning to see our way clear for some type of positive action for the program.

The Steering Committee then dissolved itself into the Educational Advisory Panel of the North Jersey Cultural Council. This panel was enlarged to include all groups in the County that would be affected by such a project. This group adopted the name IMPACT - ABC (Arts in Bergen County) and broadened its services to include all public and non-public schools. Membership in the Advisory Panel is broken down into committees including: performing arts, visual arts, finance, and exploratory. IMPACT has a paid director and aiming its direction toward the following ends:

1. To bring the professional performing and visual artists in contact with the schools.

2. To bring more visual experiences into the schools.

3. To organize workshops for educators to help explore ways of bringing these two areas into closer contact with each other.

4. To act as an evaluator in these areas so that schools will have a place to get expertise that is pertinent to their needs.

At present IMPACT is a new institution in the county struggling for existence. Its hearbeat is strong and every indication shows that it will survive. Every indication is that there will be problems ahead, but the schools have shown a positive interest because of the Title III grant and let us hope something vital to the lives of our school children will have evolved.

Those interested in Item 6 of this report are asked to study Exhibit V carefully as it contains the necessary information for understanding IMPACT. If further information is needed, requests can be directed to the Ridgewood Public Schools, Ridgewood, New Jersey.

PART II - NARRATIVE REPORT

Seven

Cost for grant period this narrative report covers:

$69,480	Total Cost
None	Total non-federal support
$69,480	Total federal support under Title III P.L. 89-10
None	Total federal support other than Title III, P.L. 89-10

Exhibit I
Page 1

Example of Schedule for One Ensemble for School Year 1969-70

(October through January)

New Milford - Mr. C. Pickering, Coordinator - 262-0172

October 14		Berkley (12)	Berkley Street
15	AM	Steuben (9)	River Road
	PM	Ridgewood	
16		New Bridge (14)	Pacific Street
17		Washington (15)	Bergen Avenue
18		Ascension (16)	1092 Carnation Drive
21	AM	Gibbs (22)	Sutton Place
	PM	Ridgewood	
22		Gibbs	

Wyckoff - Mr. Andrew Sellitti, Coordinator - 891-4420

October 23		Sicomac (18)	Sicomac Avenue
24		Ridgewood	
25		Washington (19)	270 Woodland Avenue
28		Abraham Lincoln (23)	Mason Avenue
29	AM	" "	
	PM	St. Elizabeth's (9)	700 Greenwood Avenue
30		Calvin Coolidge (17)	420 Grandview Avenue
31		Ridgewood	

Midland Park

November 1		Godwin (14)	East Center Street
4		Nativity (13)	Prospect Street
5		Highland Avenue (20)	Highland Avenue
6	AM	"	
	PM	Eastern Christian-Wyckoff (10)	518 Sicomac Avenue Wyckoff
7		N.J. Teachers' Convention - Schools Closed	
8		" " "	
11	AM	Eastern Christian- Midland Park (9)	25 Baldin Drive Midland Park
	PM	Ridgewood	

( ) denotes number of classrooms

Exhibit I

Mahwah - Mr. A. J. Mura, Coordinator - 529-2400

November	12	AM	Betsy Ross (11) 1 assembly	Malcolm Road
		PM	Immaculate Heart (8) "	Island Road
	13	AM	George Washington (11)"	Fardale Avenue
		PM	Immaculate Conception (8)	Darlington Avenue
	14		Commodore Perry (13)	Ramapo Avenue
	15		Ridgewood	
	18		Joyce Kilmer (23)	Ridge Road
	19	AM	" "	
		PM	Ridgewood	

Franklin Lakes - Mrs. M. Carle, Coordinator - 891-4433

November	20		Colonial Road (15)	749 Colonial Road
	21		High Mountain Road (15)	765 High Mountain Road
	22	AM	Franklin Avenue (6)	Franklin Avenue
		PM	Blessed Sacrament (6)	785 Franklin Lake Rd.

River Vale - Mr. R. deBenedette, Coordinator - 664-6060

November	25		Roberge (26)	Westwood Avenue
	26	AM	"	
		PM	Woodside (24)	River Vale Road
	27		"	
	28		Thanksgiving vacation - schools closed	
	29			
December	2		Holdrum (9)	River Vale Road

Old Tappan - Mrs. Joan Casazza, Coordinator - 664-1475

December	3	AM	T. Baldwin Demarest (8)	School Street
		PM	Charles DeWolf (19)	275 Old Tappan Rd.
	4		" "	

Englewood - Mr. T. Kropzynski, Coordinator - 567-8918

December	5		Cleveland (24)	Tenafly Road
	6	AM	"	
		PM	Elizabeth Morrow-Morrow House (2 Ass.-Demos.)	480 Next Day Hill Drive
	9		Quarles (15)	Davison Place
	10		Roosevelt (17)	Broad Avenue
	11		Engle (4 Spec.Ed.) (12)	Engle Street
	12		Ridgewood	
	13		Middle School (16)	Tryon Avenue
	16		Lincoln Early School (12)	Englewood Avenue
	17		St. Cecelia's (15)	85 W. Demarest Avenue
	18	AM	Little School (5)	435 Lydecker Street
	19	AM	Dwight Jr. School (5)	255 Walnut Street
		PM	Moriah (5)	53 S. Woodland Street

( ) denotes number of classrooms

December 20		Not scheduled	
December 23 to January 1		Christmas vacation - schools closed	
January 2		Ridgewood	

Lyndhurst - Mr. D. Covert, Coordinator - 939-4138

January 3	AM	Columbus (6)	Lake Avenue
	PM	Sacred Heart (25)	620 Valley Brook Ave.
6		Sacred Heart	
7		Roosevelt (16)	Stuyvesant Avenue
8	AM	Franklin (9)	Stuyvesant Avenue
	PM	Program for Grades 5-8 Roosevelt and Franklin Schools at Lyndhurst H. S. 2:25 to 3:00 P.M.	
9	AM	Jefferson (16)	Lake Avenue
	PM	Washington (9)	Ridge Road
10	AM	Lincoln (10)	Ridge Road
	PM	Jefferson and Lincoln Schools at Sacred Heart Auditorium - two programs; K-4 and 5-8.	
13	AM	Lyndhurst H. S. 8:30 to 9:00 Demonstration for Freshmen and Sophomores	
		St. Michael (8)	Page Avenue & Ridge Street

Tenafly - Mr. Brock Griffith, Coordinator - 567-0103

January 14		Stillman (14)	Tenafly Road
15		Smith (12)	Downey Drive
16		Ridgewood	
17		Maugham (14)	Magnolia Avenue
20		Mackay (14)	Jefferson Avenue
21		Jr. High School (11)	27 W.Clinton Avenue
22		Mt. Carmel (12)	10 County Road

Fort Lee - Donald J. Schmidt, Coordinator - 944-2134

January 23		School #1 (18)	Whiteman Street
24		" #3 (12)	Second Street
27		" #4 (17)	Anderson Avenue
28	AM	" #2 (7)	Jones Road
	PM	Holy Trinity (6)	Third Street
29		Madonna (12)	351 Whiteman Street

Bogota - Vincent Dente, Coordinator - 343-4422

January 30		Steen (11)	Main Street
31		Bixby (14)	Fischer & Chestnut Avenue

etc.

( ) denotes number of classrooms

Exhibit II

Typical Day in the Normal 14 - 16 Classroom Elementary School

8:45	Ensemble arrives at the elementary school. Approximately twenty minutes for: Warm-up Ensemble leader receives information from principal and/or school music specialist concerning school geography, locations of grade levels and classrooms, exact assembly times and lunch schedules as well as other pertinent information unusual to the particular school.
9:05 - 9:20	Joint morning Kindergarten presentation. (Afternoon Kindergartens attend lower grade assembly).
9:20 - 12:00	Individual ensemble members visit classrooms for approximately thirty minutes and discuss string instrument.
12:00 - 1:00	Lunch
1:15 - 1:45	Assembly for primary grades
2:00 - 2:45	Assembly for intermediate grades
2:45	Fill in school evaluatory record for project headquarters

Exhibit III

May 24, 1968

Memo to: Superintendents of Schools associated with the Title III Instrumental Music Program

From: Richard L. Bloch, Project Administrator

Subject: School Year 1968-69

As you know Title III funds for this and many other projects have been cut by approximately 42%. There has been considerable discussion between the project's Steering Committee, the Ridgewood Board of Education, and those directly involved in the project as to our direction after such a cut. It was finally decided that the project could continue if the following conditions could be met:

1 The project time will be cut from ten months to eight months; staff contracts will be issued from October 1 through May 31. This means that we will have to do some cutting in the amount of classroom work that can be done. In order to do this it will be necessary to cut service for pre-school, kindergarten, and grades seven and eight except in such rare cases where their inclusion would not extend the amount of time spent in the school. Example: we can cover a 15 classroom school in one day. If these 15 classes include seven and eight, we can service them. If the school has more than 15 classrooms including seven and eight, we cannot return to cover the two upper grades. (Assemblies will be included where feasible.)

2 There will be no make-up for days missed due to snow or other acts of God.

3 It will be necessary for us to cut the amount of time usually spent in rehearsal and preparation.

4 We will eliminate any bussing for schools without auditorium space. If individual school districts wish to provide bussing where needed, we will give assembly programs.

5 All teaching aids must necessarily be cut from the project including tapes, lesson plans, teacher books, etc.

We feel that through these changes we will be able to carry on a rather solid facsimile of our original program. The government has been late in making its wishes known to us, and therefore, this letter is late in coming to you. In order for your district to have its dates for the school year 1968-69 before school is over, it will be necessary for you to return the following to this office by June 7th.

1. The enclosed form filled in with the necessary information.

2. A copy of your 1968-69 school calendar. (We have copies of the Catholic school calendars. If there is a non catholic private school in your district that we will serve, kindly include a copy of their calendar).

You realize that, as our contract length is cut by two months, those districts returning forms after this date will be scheduled only as time may permit.

A copy of this letter is being sent to your District Coordinator and perhaps you would want to consult with him on these matters, however, Items 1 and 2 are the responsibility of your office.

RLB-as

Exhibit IV

September 30, 1968

Memo to: Superintendents of Schools

From: R. L. Bloch, Project Administrator

Subject: String Quartet 1968-69

We join you in beginning the school year 1968-69 on an optimistic note. So many exciting things are happening in the County that are making a positive impression on children in the performing arts area; the North Jersey Cultural Council begins this year with an outstanding lecture-demonstration on dance; the Freeholders have expressed positive interest in this area and asked for plans to be formulated that will affect our school children; many schools are taking time to search out fine professional programs to offer children.

Here at the Title III office we also look forward to our last year of work with you on a program sponsored by federal funds. You may recall that,in our letter dated May 24, we mentioned the conditions necessary to carry on the program into the final year with federal monies. Because of our lack of funds, the pre-visit preparatory materials sent from this office have had to be cut (tapes, teacher books, lesson plans, door tags, etc.)

With this in mind, perhaps the following check list will be valuable to you in preparing children for our visit.

1 Remember that in the string quartet there are four instruments (two violins, viola, and cello), and with this in mind, there will only be three classroom visits before the programs; violin, viola, and cello.

2 We will not be able to cover seventh and eighth grades this year except where a reasonable schedule can be worked out between the principal, the ensemble, and the project administrator. The ensemble will have definite guidelines concerning this area. Our main area of service is Grades K-6 and we do not intend to rush through these grades.

Exhibit IV

3 There will be no make up for days missed due to snow or other acts of God.

4 Busing will be eliminated for those schools who bused pupils to other school auditoriums. We will be glad to present programs in all cases but the school system will have to underwrite the cost of busing.

5 As preparatory materials will not be sent from this office, many schools may be interested in the bibliography enclosed. These materials, in the hands of pupils and teachers, will be helpful in preparing students for our visits.

6 Approximately a month before the ensemble's visit, a letter will be sent to all school principals, and project coordinators (extra copies will be included to the project coordinators for distribution to district music teachers) giving some idea of the program to be presented and a check list as a help for the day's scheduling and preparation.

We assume that the dates forwarded to you on June 20 are in order and that, unless undue circumstances arise, we will arrive on the days scheduled.

RLB-as

cc District Coordinators

Suggested Bibliography for Use in Preparing Children for the Title III Visit by Stringed Instruments

Books for Teachers and Children to enjoy together:

1. How Man Made Music - Buchanan and Luckenbill (Chapter V - from Bowstring to Violin)
   Follett Publishing Company, Chicago

2. The Heart of the Orchestra (The Story of the Violin and Other String Instruments) Craig, Overlie, and Surplus - Musical Books for Young People
   Lerner Publications, 241 First Avenue North, Minneapolis, Minn.

3. Music Makers - Frost
   Maxton Publishers, Inc., 15 East 26th Street, New York City, N. Y.

4. The Wonderful World of Music - Britten-Holst
   Garden City Books, Garden City, N. Y.

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Schools using the Silver Burdett Series, "Making Music Your Own" should check each album for string quartet music usable in Class preparation. This series is mentioned because musical selections mentioned in the texts are available on the accompanying records.

Most music series used in the elementary grades have sections on the string quartet. Strings may not be discussed at every grade level but usually appear at one point or another and perhaps one class could borrow from another grade level.

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Posters, filmstrips and recordings:

Meet the Instruments - Stanley Bowmar and Co., 12 Cleveland Street,
Valhalla, N. Y. 10595

- - - - - - - - - - - - - - - - - - -

It might be well to remember the many fine recordings available of excellent string quartets. In listening to these, children will develop a fine feeling for the "string sound" and will be better prepared for the group's visit.

Teachers should not forget the excellent materials that are available from general sources such as encyclopedias, dictionaries, etc.

IMPACT

> "For educators not to grasp the vitality, the spirituality, and the intellectuality of art as central to an educated man is to ignore the measure by which our civilization will be judged." William Schuman, NJEA Review, September 1968

Why Project Impact?

1. There is a need in contemporary society to cultivate in today's youth, inventive minds, to stimulate new ideas, and not repeat those of past generations.
2. To create the environment in which to develop aesthetic critical values.
3. To help broaden students' artistic frames of reference.
4. To instill or awaken a philosophical awareness of the arts vs the sciences . . . . at all age levels.
5. To further civilize the student so that they may more intelligently SEE when they look and HEAR when they listen.

What is Impact?

1. It is a professionally administered program to add a dimension to the existing curriculum through the visual and performing arts in Bergen County public and non-public schools.
2. Impact will serve as a County clearing house and resource center for educational programming in the arts.
3. Will provide cross level communication between the arts and educators.

How does it work?

1. With maximum cooperative participation by all the county school systems top quality curriculum oriented programs can be made available at minimum cost per school.
2. Funding of these performances will come from county, local and private sources. The major portion of the cost must be assumed by the participating school districts.

IMPACT

The Title III cultural programs in the Bergen County Schools end in May. Based on detailed evaluation data, they have proven to be highly valuable three year pilot projects. Using the experience and know how gained during the operation of these projects, the Education Panel of the N.J.C.C. recommended that these projects be extended to all the arts and should be available to the county school systems to become an integral part of the curriculum. It was felt that the seed monies spent by the Federal Government in our county could now continue to provide worthwhile experiences for boys and girls in our school districts.

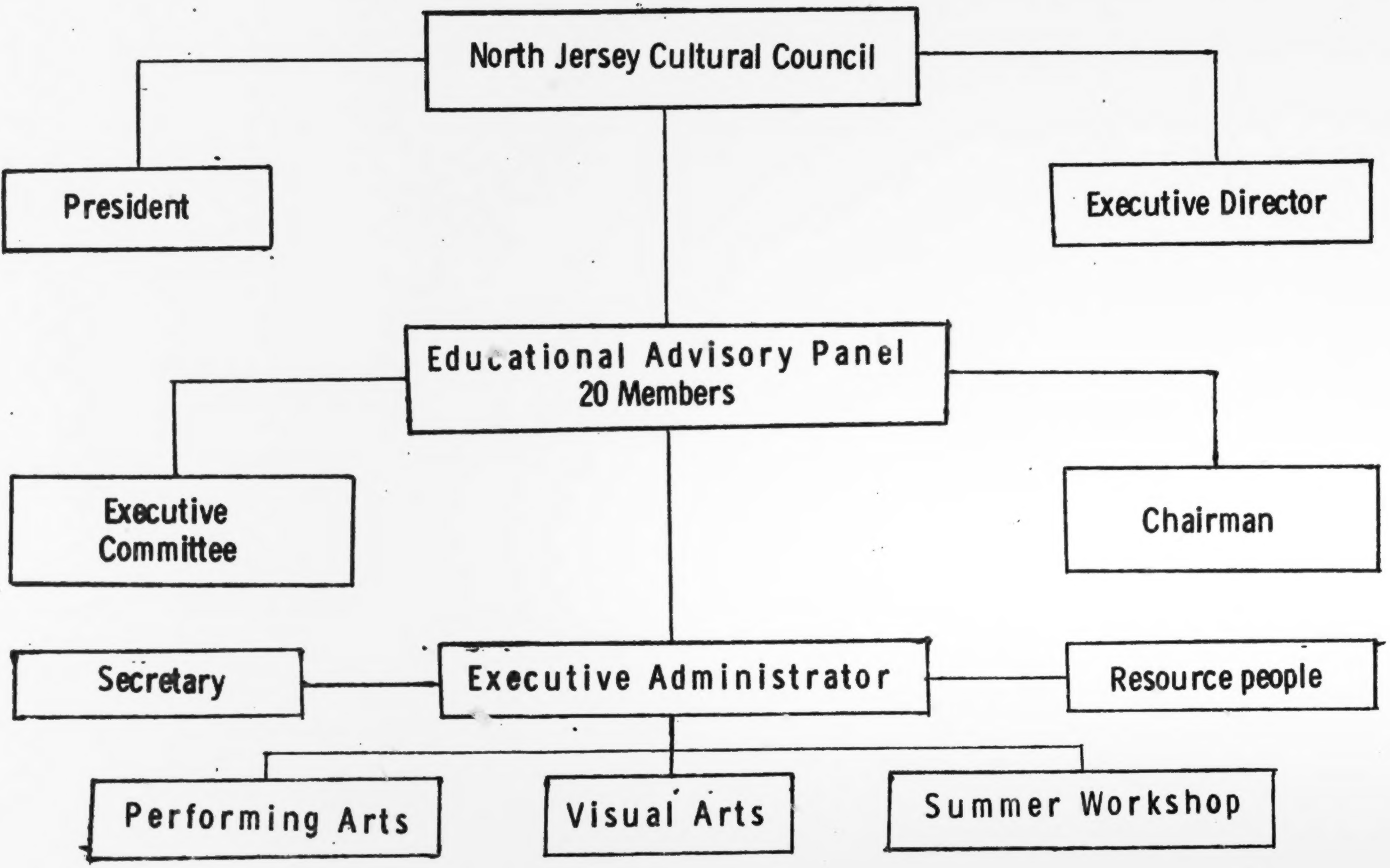
This is becoming an important area in contemporary education. (See NJEA Review September 1968 and April 1969). ASCD has devoted considerable time and energy during the past year promoting cultural activities in the country's schools and the National Congress of Parents and Teachers at its 1968 convention in San Diego adopted a resolution that PTA's work to stress and strengthen the cultural arts curriculum in the schools in order to prepare for participation in and response to arts, music, dance, and the theater, and that PTA's "use cultural arts events as a medium of encouraging communication among parents, teachers, and children". Many school districts have felt that the use of Title I funds could best be spent on such activities and in Newark coordinators have been appointed for dispersal of such funds into cultural avenues.

New York State has been highly involved in this area for years and gives subsidy to school districts providing such experiences. During the evolvement of Lincoln Center the educational needs of the communities were an important part of the Center's facilities and the budget for such purposes approaches sixty per cent of their total operating budget.

New Jersey, on the whole, has given certain lip service to such activities, but funds have been lacking for wholehearted support. Commissioner Marberger has totally endorsed the Lincoln Center program leaving it to the individual school districts to supplement it as they can. This has been difficult for most districts as the costs are high. It is hoped that through the development of such a program as IMPACT we can develop a quality program in our own county that can provide such services as our schools need for a lower price.

It is further hoped, as there is continued cultural growth in our county, there will be some type of arts center and that IMPACT can become part of this center with continued services to our schools. If the institutions are not developed before such a center is built, we may find that we will have a center imposing its wishes on the schools rather than the schools determining their involvement with the center.

Table of Organization



Education Advisory Panel
# of the
NORTH JERSEY CULTURAL COUNCIL 1968-69

Mr. R. L. Bloch, Supvr. of Music
Ridgewood Public Schools
Ridgewood, N. J. 07450
444-9600
Project Dir. Title III
A Unique Program for Understanding the Performing Arts

Mr. Henry Bookstaber, Supvr.of Art
Ridgewood Public Schools
Ridgewood, N. J. 07450
444-9600
Art Assoc.-Classroom Renaissance

Mr. George DiBouno, Art Supvr.
Holdrum School
River Vale, N. J. 07675
664-6060
Bergen County Art Association

Mrs. Natalie Duffy
Fairleigh Dickinson University
Teaneck, N. J. 07666
836-6300
Dance and College

Mr. Joseph Durkin, Adm. Asst.
Ridgewood Public Schools
Ridgewood, N. J. 07450
444-9600
Finance & Grant Applications

Mr. Patrick Ferro, Principal
Maywood, N. J. 07607
845-9110
Elementary Principals Assoc.

Mr. Bruce Glaser
Art Center of Northern N. J.
10 Jay Street
Tenafly, N. J. 07670
567-3293

Mrs. Lynn Kramer
636 Terhune Road
Ridgewood, N. J. 07450
445-6971
Theatre Consultant

Dr. Charles Irace
Bergen Community College
400 Paramus Road
Paramus, N. J. 07652
447-1500
Dean of Students

Mrs. Ethel Kahn
Bergen Co. Ext. Svc. of Rutgers Univ.
133 River Street
Hackensack, N. J. 07601
342-2200, Ext. 403

Mr. Joseph Klinger, Principal
Colonial Road School
Franklin Lakes, N. J.
337-6144
Elem. Principals Association

Mr. G. Luongo, Dir. of Music
Pascack Valley Reg. High School
Hillsdale, N. J. 07642
664-5220, Ext. 32
President, Bergen Co. Music Educators

Sr. Patricia Mary, Principal
St. Cecelia's High School
65 Demarest Street
Englewood, N. J. 07631
568-2427
Non-public schools

Mr. T. Monroe
Fairleigh Dickinson University
Rutherford Campus
192 Woodward Avenue
Rutherford, N. J.
GE 8-3428

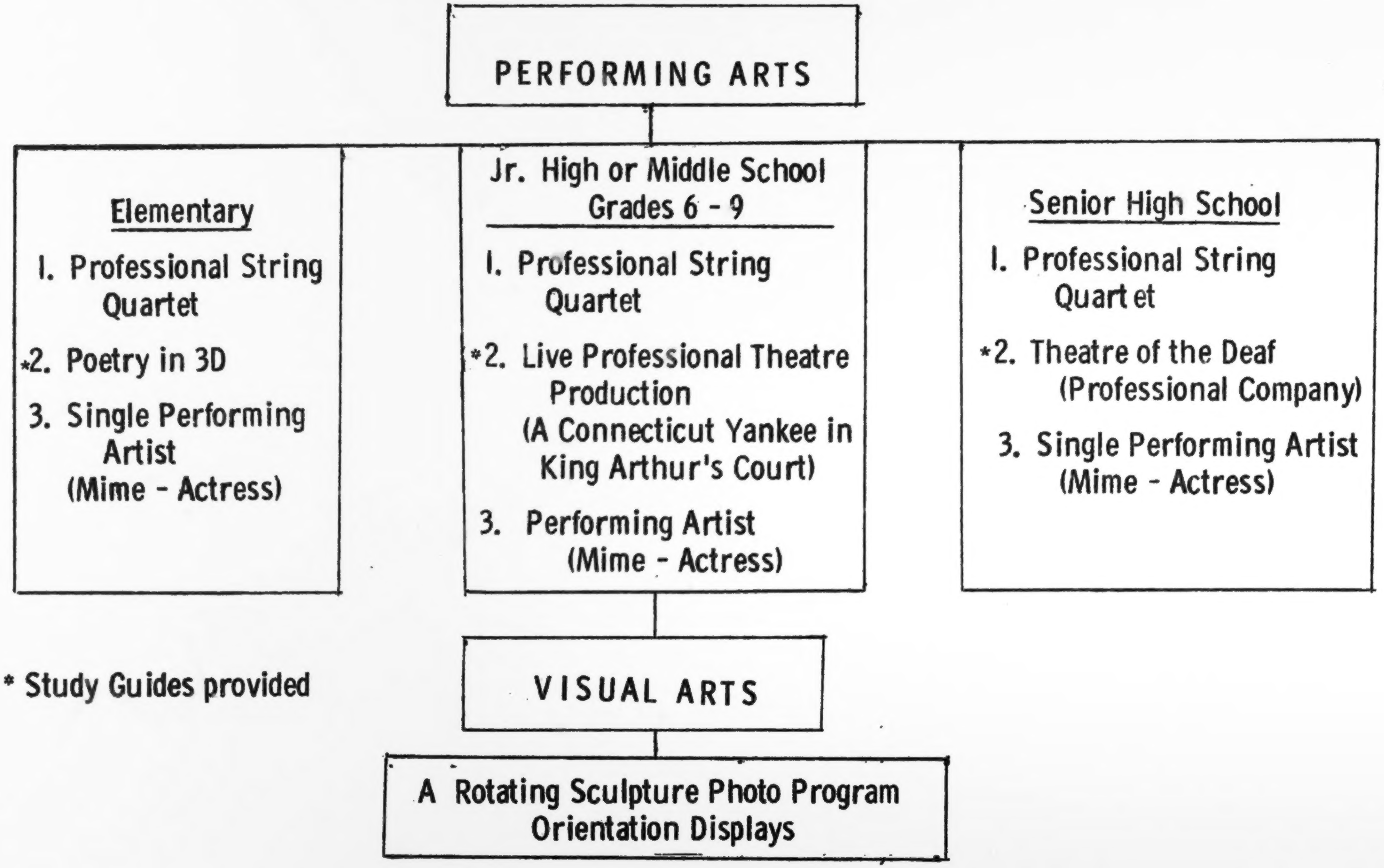
Mr. John J. Pappas
245 Lawton Avenue
Cliffside Park, N. J. 07010
945-6895
New Jersey Art Educators

Mr. John Pinelli, Principal
Emerson High School
Emerson, N. J. 07630
262-4447
Secondary Principals Association

Dr. William Steiner
Superintendent of Schools
Cliffside Park, N. J. 07010
    943-3580
County Superintendents

Mrs. Helen Winn
River Dell Regional H. S.
Pyle Street
Oradell, N. J. 07649
    261-4500
Adult and Teacher Education
Project Director-Title III Humanities

EDUCATIONAL ADVISORY PANEL
presents
An Enrichment Program
1969 - 1970



PERFORMING ARTS

Elementary

1. Professional String Quartet
*2. Poetry in 3D
3. Single Performing Artist (Mime - Actress)

Jr. High or Middle School Grades 6 - 9

1. Professional String Quartet
*2. Live Professional Theatre Production (A Connecticut Yankee in King Arthur's Court)
3. Performing Artist (Mime - Actress)

Senior High School

1. Professional String Quartet
*2. Theatre of the Deaf (Professional Company)
3. Single Performing Artist (Mime - Actress)

VISUAL ARTS

A Rotating Sculpture Photo Program
Orientation Displays

* Study Guides provided

IMPACT

Performing Arts Program

ELEMENTARY

1. Professional String Quartet

   An outgrowth of Title III. Will give performances using talented experienced musicians of Title III Project. Unsolicited 80% teachers, pupils requested return of instrumentalists.

2. Poetry in 3D

   Offers new approaches to teaching literature and poetry.

   Four professional actors using appropriate props and costumes, dramatize many of the classics. Poems are linked together through fun and thought provoking dialogue which develops the theme that poetry reflects life; its laughters, hurts, loves, fantasies. Poems such as, "Have You Heard the Wind?", "Father William", etc. Program lasts 50 minutes. Lesson plans for suggested follow-up in classroom are available.

3. Single artist performance

   Will bring to life through drama and/or music a noted historical or literary character.

JR. HIGH, MIDDLE SCHOOL, GR. 6-9

1. +Professional String Quartet
   a. Will present assembly program.
   b. Work with school's instrumental groups, i.e. sight reading.
   c. Present master classes to instrumental students.
   d. Work with Humanities; music, literature classes.
   e. Or any other ideas suiting the school's needs.

   +Schools may select 3 functions.

2. National Theatre Company presents Mark Twain's "A Connecticut Yankee in King Arthur's Court".
   - a cast of eight
   - inventive and colorful sets and costumes
   - bright, contemporary music
   - playing time one hour fifteen minutes
   - study guides provided to stimulate classroom follow-up.

3. Single artist performance

   Will bring to life through drama and/or music a noted historical or literary character.

   Material will change to suit curriculum requirements.

SENIOR HIGH

1. +Professional String Quartet
   a. Will present assembly program.
   b. Work with school's instrumental groups, i.e. sight reading.
   c. Present master classes to instrumental students.
   d. Work with Humanities; music, literature classes.
   e. Or any other ideas suiting the school's needs.

   +Schools may select 3 functions.

2. *Little Theatre for the Deaf

   A project of Eugene O'Neill Memorial Theatre Foundation.

   Only company of professional deaf actors playing to hearing audiences.

   Four actors perform in sign language. One narrator correlating dialogue with hand language. Playing time approximately one hour. Dramatizations of: Phillip Booth's Railroad Crossing, E. E. Cummings, Ogden Nash, James Thurber, Haiku poems. Imaginatively staged.

   *Programs may be assemblies used for entire school (space permitting) or special classes; English, Humanities, Music, etc.

IMPACT

SUMMER WORKSHOP
1969

Time: June 23 thru July 3 1 - 4 PM
Place: Bergen Community College
College Credit: Two (2)
Cost: $30.00

PURPOSE OF WORKSHOP

1. To develop a climate of understanding between the professional educator and the professional performer-artist.
2. To have an "anchor man" in each participating school to explain and implement the program.
3. To develop within educators a critical evaluatory process in understanding performance and its meaning and purpose for children.

FORMAT

1. First 80 minutes humanities program (leading guest lecturers from the fields of architecture, theatre, sculpture, etc.)
2. Balance of daily session performer - educator dialogue.
3. Cultural field trip to New York City.

IMPACT

Summer Work Shop

Bergen Community College

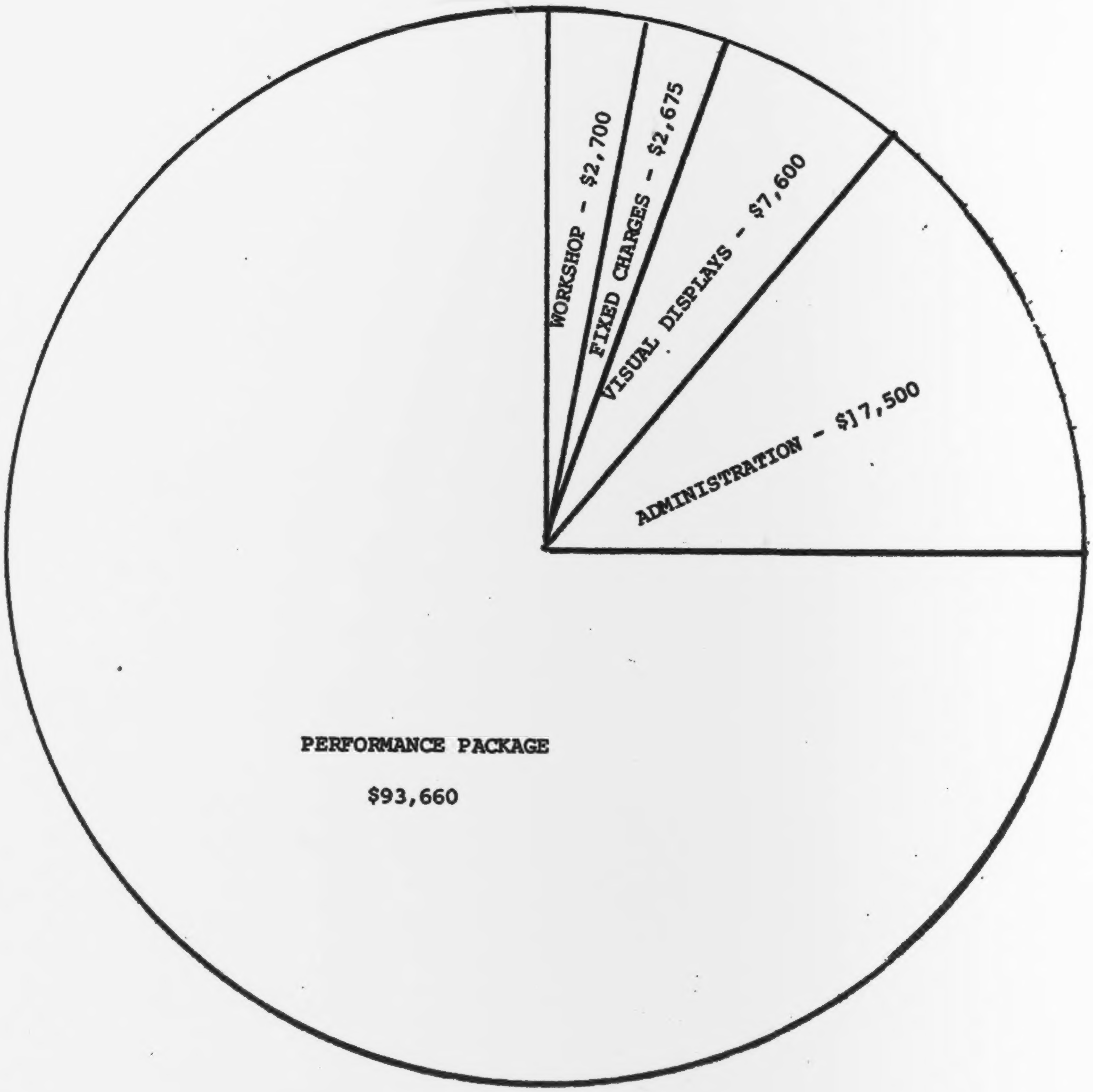
June 23	June 24	June 25	June 26	June 27
Orientation and purpose Bergen Community College	Music in America String & Woodwind Ensembles	Architecture Musical drama Conn. Yankee in King Arthur's Court	Contemporary Literature Poetry in 3D	Film-maker Art Film
June 30	July 1	July 2	July 3	July 4
Painter The Performing Arts	Sculpture The Visual Arts in the schools	In N.Y.C. 1:00 till evening Metropolitan Museum and Evening Performance	Garden State Ballet	

Subject to change

IMPACT
Proposed Budget 1969-70
Education Advisory Panel

				Comparative Cost Non-Contract Individual Perf.
100	Administration			
	Director	$8,000		
	Coordinator - Summer 1969	1,000		
	Secretary 3/4	3,000		
	Office Expense	1,000		
	Mailing	500		
	Printing	800		
	Evaluation Instrument	300		
	Travel	1,500		
	Office Rental	1,000		
	Director's Expense	400	$17,500	
200-1	Instruction			
	Performing Groups under contract approx.			
	$150 per performance			
	a. Elementary School Contract			
	Poetry in 3-D			
	175 performances @ $170	29,750		$275
	b. Middle and Junior High School			
	Contract - Connecticut Yankee			
	62 performances @ $265	16,430		450
	c. High School Contract			
	Theatre of the Deaf			
	30 performances @ $210	6,300		500
	d. Single Performer on contract			
	Programs K - 12	12,500		
	e. String Quartet			
	Programs K - 12			
	4 X 8 mos. X 800	25,600		160
	Substitutes			
	4 X 10 days X $30	1,200		
	Travel			
	4 X $20 a month X 8 mos.	1,280		
	Supplies	600	93,660	

200-2	Instruction		
	Visual Arts		
	Photographic Materials	$ 2,000	
	80 displays		
	Shadow Boxes		
	80 X $20	1,600	
	Replacement Displays	500	
	Orientation Displays	2,000	
	Film Production / Processing	1,500	$ 7,600
200-3	Instruction		
	Workshop		
	Workshop Coordinator	1,200	
	Small Group Performing	1,500	2,700
800	Fixed Charges		
	Social Security (Employer share)		
	4.8% X $49,400	2,375	
	Insurance - Workmen's Compensation	300	2,675
	GRAND TOTAL		$124,135



TOTAL BUDGET - $123,980

COST PER PERFORMANCE - $150.00